

JANUARY 15-21, 2014 | VOLUME 32 | NUMBER 52

SF
WEEKLY

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SHE WHO CAN SAVE
THE (REAL) WORLD!
PAGE 24

GOING BEHIND THE
POTSTICKER CURTAIN!
PAGE 28



THE WIRELESS

Law enforcement created a secret partnership
with phone companies to catch criminal networks,
making everything transparent except the law.

BY RACHEL SWAN

SF SKETCHFEST

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ALAN ARKIN

SF SKETCHFEST TRIBUTE
TO ALAN ARKIN

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of "The In-Laws"

Moderated by Kevin Pollak

FEBRUARY 6TH, 7PM
CASTRO THEATRE



FRED WILLARD

CELEBRITY AUTOBIOGRAPHY:
THE MUSIC EDITION

with Pamela Adlon, Rachel Dratch,
Florence Henderson, Michael Hitchcock,
Laraine Newman, Eugene Pack,
Dayle Reyfel and Fred Willard

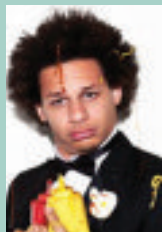
FEBRUARY 8TH, 4PM & 7PM
MARINES' MEMORIAL THEATRE



MAYA RUDOLPH

MAYA RUDOLPH AND GRETCHEN
LIEBERUM ARE PRINCESS: AN
EVENING OF THE MUSIC OF PRINCE

FEBRUARY 9TH, 8PM
MEZZANINE

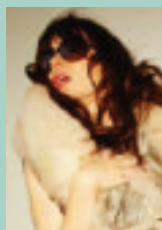


ERIC ANDRE

SET LIST: COMEDY
WITHOUT A NET

with Wil Anderson, Eric Andre, Bobcat
Goldthwait, Gilbert Gottfried, Emily
Heller, Matt Kirshen and Rick Overton

FEBRUARY 8TH, 8PM
COBB'S COMEDY CLUB



NATASHA LEGGERO

THE REALEST REAL HOUSEWIVES

with Marc Evan Jackson, Natasha
Leggero, June Diane Raphael, Danielle
Schneider, Nick Thune, and Morgan
Walsh / Frange and Stern

JANUARY 24TH, 8PM
EUREKA THEATRE



LAURA DERN & LUKE WILSON

BECOMING "ENLIGHTENED"

with Laura Dern, Mike White,
Luke Wilson, Timm Sharp,
Sarah Burns, Jason Mantzoukas
and David Bernad
in conversation with Andy Richter



FEBRUARY 2ND, 1PM

MARINES' MEMORIAL THEATRE



CHRIS HARDWICK

NERDIST PODCAST

with Chris Hardwick, Matt Mira
and Jonah Ray

FEBRUARY 7TH, 10PM
MARINES' MEMORIAL THEATRE



"REVENGE OF THE NERDS" 30TH ANNIVERSARY

with Curtis Armstrong, Timothy Busfield, Robert Carradine,
Andrew Cassese, Julia Montgomery,
Larry B. Scott and Brian Tochi
Moderated by Chris Hardwick

FEBRUARY 8TH, 8:30PM
CASTRO THEATRE



DAVID KOECHNER

AT THE INDEPENDENT

JANUARY 25TH, 8PM & 10:30PM
THE INDEPENDENT



ADAM SCOTT

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with Adam Scott, Lance Bangs
and Jon Glaser

FEBRUARY 1ST, 4PM
COBB'S COMEDY CLUB



MEGAN MULLALLY

MEGAN MULLALLY IN CONCERT
WITH HER BAND NANCY AND BETH
with The Lampshades (Kate Flannery &
Scot Robinson)

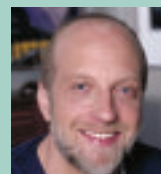
JANUARY 31ST, 8PM
KANBAR HALL AT JCCSF



AMY SCHUMER

INSIDE INSIDE AMY SCHUMER
with Amy Schumer, Dan Powell, Jessi
Klein, Kurt Metzger, Kim Schumer
Caramelle and more

FEBRUARY 6TH, 8PM
MARINES' MEMORIAL THEATRE



CHRIS ELLIOTT

"CABIN BOY" 20TH ANNIVERSARY

with Chris Elliott and Adam Resnick,
hosted by Peaches Christ

FEBRUARY 7TH, 7:30PM
CASTRO THEATRE



JON HEDER

"NAPOLEON DYNAMITE"
10TH ANNIVERSARY

with Jon Heder, Jon Gries
and Efen Ramirez

JANUARY 23RD, 7PM
CASTRO THEATRE

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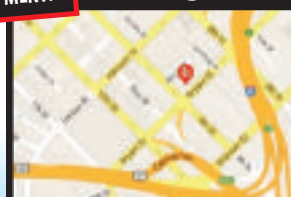
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**VOL. 32 | NO. 52
JANUARY 15-21, 2014**



ON A PEDESTAL

Muni's obsession with dodgy, expensive hybrid technology ignores San Francisco's deepest transit need: transit.

By Joe Eskenazi

PAGE 8

THE WIRELESS

Law enforcement created a secret partnership with phone companies to catch criminal networks, making everything transparent except the law.

By Rachel Swan

PAGE 10

5 LETTERS

6 SUCKA FREE CITY

8 NEWS

Your Humble Narrator 8
The Snatch 8
Chem Tales 9

10 COVER STORY

16 THE CALENDAR

Event Listings 18

23 ARTS & CULTURE

25 FILM

Reviews 25
Film Capsules 27
Film Showtimes 27

28 EAT

Fresh Eats 29
Recent Openings 29
Distillations 31

32 MUSIC

Sizzle & Fizzle 33
Lost in the Night 34
Listings 35
Hear This 36

47 CLASSIFIED

Savage Love 47

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CHUGGING ALONG

No analysis on the best hybrid engines for Muni leaves a U.S. company in the dust: Shouldn't we be buying American wherever possible ["Shock and Awe," Joe Eskenazi, feature, 1/8]? Allison is a respected engine-maker; was the company set up? Everything in S.F. is smoke and mirrors.

Sfreptile

OLD IS NEW AGAIN

Metal has been alive and well for some time now: I don't know how old the writer is, but punk and metal have been going strong here for quite awhile ["The Garage Is Empty," Sam Lefebvre, Music, 1/8]. The San Francisco Bay Area has had one of the most active, hyper-creative, influential, and high-quality metal scenes in the world, almost continuously since the 1980s. It's strong now and it was strong 15 years ago at the height of the last boom. There was even a "Mission Metal" scene. There were a number of underground spaces to play. The best of which was Starcleaners on Sycamore. I don't want to dis [Thee Oh Sees'] John Dwyer or anyone, but he was around way back then, too. The way the weeklies talk about him and Ty Segall, it's like they were all that was here or all that mattered or something. There's always so much shit going on; 20 years ago, metal was the most relevant and bleeding-edge rock idiom. It's not all just popping up now because of gentrification and the vacuum needing to be filled because Dwyer and some other boring-ish indie rockers left town.

Wagnerian

BLOG COMMENTS OF THE WEEK

Funny weather infographic raises larger issues: We sure could use

some rain, especially for the agricultural industry, which is California's largest industry ["California LOLs at the Rest of The Nation Where Everyone Is Freezing Their Asses Off," Erin Sherbert, the Snitch, 1/9]. Tahoe could use the snow for its local economy. Southern California sure could use the water from other Northern California reservoirs. The firefighters could use it. Napa I'm sure would love some precipitation. Oh wait, is that why agriculture is larger than the tech industry in California? And some people really want to divvy up California into 6 smaller states. It may be the water that keeps this state together.

Jim Y.

Hipsters keep complaining via their iPhones: The blog post does not address the real issue: Hipsters are

"It may be the water that keeps this state together."

JIM Y. COMMENTING ON ""CALIFORNIA LOLs AT THE REST OF THE NATION WHERE EVERYONE IS FREEZING THEIR ASSES OFF"

mad that people with more money are pushing them out of their neighborhoods, which is funny because hipsters pushed poorer people out not too long ago ["Google Sea Bus: Company Squires Workers in Private Ferry," Rachel Swan, the Snitch, 1/8]. Apple has buses, too, but the focus is on Google since hipsters can't live without their Apple products, ironically.

Carlos R.

CORRECTION

In last week's The Snatch column ["The Snatch: Only reading the notes you pass us," *SF Weekly*, 1/8], we gave the wrong location for where a human skull was found; it was not found in Tilden Park, but near the park on Grizzly Peak. *SF Weekly* regrets the error.

CLARIFICATION

In last week's cover story ["Shock and Awe," 1/8], *SF Weekly* reported that a majority of the Board of Supervisors could not recall being informed of an arrangement in which the bus company New Flyer agreed to manufacture and transport 50 hybrids to San Francisco prior to the supervisors' Oct. 29 approval of a contract.

SFMTA transit director John Haley did, however, inform the Budget and Finance Committee on Oct. 23 that New Flyer has "begun the production of some of the buses and some of them are on their way to the Bay Area." Supervisor John Avalos responded, "The agreement has already been made. I understand."

Photo of the week from
SF WEEKLY.COM/SLIDESHOW:



Beth LaBerge

**Bay Area Travel in 2013:
Year in review**



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Children's Crusader

A fighter jet crashes into San Francisco sensibilities.

By Joe Eskenazi

In the era before cholesterol was invented and seat belts were an alarmist extravagance, you could simply fling a decommissioned military jet into a playground and let the kiddies have at it.

From 1959 to 1993, a Vietnam-era F-8 Crusader graced Larsen Park, lending cachet to the otherwise quotidian Sunset District greenspace, and spawning mass quantities of nostalgia for young San Franciscans. But, between the Eisenhower and Clinton administrations, America changed a bit. And it turned out the military-industrial plaything resting in the 19th Avenue park was better suited to target Charlies in the jungle than serve as a jungle gym for little Charlie.

"Planes designed to fly military personnel at high speed into combat turned out to have components that were not super safe for kids — like lead and asbestos," says Nano Visser, chair of the Friends of Larsen Park. So, in '93, the graffiti-strewn husk of the Crusader was unceremoniously carted out of the park.

And, for the next 20 years, the playground has, in Visser's words, "been a big kitty-litter box."

And yet, within the next year, Larsen Park could again serve as a landing strip for a jet. But not a jet like the ones of yore. This will be a child-friendly aircraft, and one that meets the approval of an official California Playground Safety Inspector.

Visser's group recently passed the \$100,000 fundraising plateau, which figures to cover

the fabrication costs of a fiberglass-reinforced concrete jet structure, with climbing nets protruding from its faux afterburners like jetwash. It's part of

a \$1.2 million revamping of the erstwhile kitty-litter box, and, to the

best of anyone's knowledge, this is the city's first Americans With Disabilities Act-accessible concrete jet play structure.

Everyone ought to be happy, save the feral cats. But that's not entirely how things are shaking out. The jet structure will be molded to resemble the venerable F-8 — but, in a nod to the sensitivities of today's San Francisco, will include no overt military logos or features. That's not good enough for the coterie of peaceniks, however, who last year held a protest on 19th Avenue claiming that warplanes are not toys.

On the opposite end of the spectrum, Visser says many visitors to her group's Facebook page are grumbling that the future climbing structure isn't more overtly militaristic.

An effort to please everybody looks like it may please nobody — and at great cost. That's a San Francisco special. And yet, things figure to work out fine in this case. Because, in the end, it doesn't matter what the adults think.

The kids are gonna love it.



I Sued the Sheriff

A disgruntled deputy sees the power of litigation.

Granville McCollough

ran on a populist platform for Director-Sergeant of the San Francisco union representing sheriff's deputies and underlings. In an official campaign statement, he stumped for better working conditions and more power to the little guy, promising that, if elected, he'd make the "day-to-day operational supervisor's voice be heard."

If he couldn't do that in speeches, he'd do it in court.

McCollough is a plaintiff in a lawsuit against the city alleging unfair labor practices. "This is exactly the kind of issue we should be fighting for," he says.

Apparently, his colleagues agreed — enough to elect McCollough by a one-vote margin. And he made good on his promise to keep fighting. In fact, the deputy is waging two concurrent lawsuits against the city and the Sheriff's office; the other alleges that his boss, Lt. Bridget O'Callaghan, repeatedly abused and harassed him.

Both McCollough and his attorney, Phillip Trujillo, declined to comment. If he wins the harassment case, though, the deputy stands to reap more than \$25,000 — not bad for a city employee who already pulled \$152,239 in 2012, according to payroll records. He'll also affirm that litigation is a powerful weapon, even for little guys.

Rachel Swan

Shifting City Values

Year-end crime statistics are the inkblot tests of the culture.

Police Chief Greg Suhr's

agenda for last month's "All Hands On" meeting with his department's upper echelon states the SFPD's goals for 2014 are to reduce both violent and property crime by 5 percent. It's hard to argue with that, even if the combination of law enforcement and statistical analysis seems like a guaranteed source of conflict.

And, surely enough, a synopsis of the December meeting apparently penned by one of its high-level attendees posits an intriguing statistics-driven rationale for enforcement strategy:

There are double the number of bicycles on the street than years before. There are many pedestrians also. If we match percentage wise [sic] of what we have done in prior years, the PD will not be blamed when collisions occur. If we write less, our detractors will say that collisions occur because the police are not doing their job.

Suhr claims he's not responsible for this synopsis, which is currently circulating the department.

"Never let it be said we're not doing all we can to make the city safe."

And yet, the chief didn't think the stated strategy should be interpreted as image-conscious policing, crafted with an eye toward appeasing "detractors" as much as solving problems. "If you're a person who's often critical of the police department, you might read it that way," he says. "If you're a person who does all they can do to make the city straight, you'll understand the way I'm explaining it."

The synopsis, unlike Suhr's official agenda, touches on 2013 homicide numbers:

Homicides are the 2nd lowest it's been [sic] in 30 years. Shootings are about the same as 2012.

This is true. Shootings in 2012 and 2013 were on par, even though 69 murders were recorded in San Francisco in the prior year and 48 in the latter. If you're a person who's often critical of the police department, you could claim the cops simply got lucky. Same number of shootings, yet fewer murders? San Francisco must have blessed with inept gunmen or chintzy firearms.

That's not the way Suhr is explaining it. He sees progress.

He notes both shootings and homicides were roughly twice as

high in 2007 as 2013. As for the jarring number of deaths in 2012, Suhr pegged 19 murders in that year as "anomalies" — a quintuple slaying in which a houseful of victims was killed with an "edged weapon," and 14 gang-related killings in two summer bursts. If you disregard these 19 outlier murders, he continues, San Francisco remains on a downward slope of both shootings and gun-related killings.

From a statistical standpoint, it's hard to argue with Suhr's analysis of a trend at the expense of outliers. How to qualify a homicide, whether it's "anomalous" or not, remains unquantifiable. **J.E.**

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On a Pedestal

Muni's obsession with dodgy, expensive hybrid technology ignores San Francisco's deepest transit need: transit.

When your humble narrator was small, Byron, the adult child of the woman next door, drove the most beautiful car in the world: An ivy green, mid-1960s Ford Mustang, with metal flake paint glittering in the sunlight like a T-shirt iron-on.

Well, he didn't "drive" it all that much, to be accurate. He sure did fix it a lot, though.

They say Byron was quite the looker too, like a young Mick Jagger. But that's tough to recall. All you ever saw of him was a pair of boots protruding from beneath that beautiful car, an ever-present Bud tallboy on its beautiful hood.

God, that car was *beautiful*. Its inability to fulfill the major requirement of any form of transportation was immaterial. Actually, its sedentary status made it easier to admire.

The sleek new hybrid buses now gracing San Francisco's streets are beautiful too. Muni may never have ordered a more aesthetically pleasing vehicle; they're shiny and streamlined and appear poised to transform into robots. Yet, if history is a precedent, these vehicles will also provide onlookers with plenty of opportunities to ogle their good looks as they squat, immobile.

Last week's *SF Weekly* cover story detailed a bizarre handshake agreement that resulted in 50 of these \$700,000-a-pop buses being manufactured and transported from Minnesota to clandestine East Bay repositories weeks before the Board of Supervisors approved the \$38.3 million contract to manufacture and transport them. This hurriedly consummated arrangement scotched an internal Muni competition between rival hybrid propulsion systems, meaning all the new buses were de facto equipped with hybrid components manufactured by the British defense giant BAE.

In fact, virtually every hybrid bus San Francisco has ever owned is equipped with BAE components — which has resulted in much non-transit.

The city's extant hybrid fleet has failed with a regularity that would dispirit even owners of AMC Pacers; Muni transit director John Haley candidly admits the BAE-equipped buses have been "an embarrassment ... they were our newest buses and our worst performers."

And now we've gone out of our way to amass even more. When life



deals Muni lemons — it goes behind everybody's back to invest in a lemon tree.

The city and its transit agency, however, have portrayed the new buses as a step toward hauling ever more passengers through San Francisco while burnishing the city's green laurels. Time will tell. And Muni's new hybrids will be beautiful regardless of how much or little they run, and how many or how few passengers they carry. Efficiency and environmental benefit, however, are not merely measured in the eye of the beholder.

Being truly green requires more than glittery flake paint.

For a 2012 story on Muni's shambolic maintenance practices, your humble narrator sifted through foot-high stacks of hundreds of the driver defect cards filled out by bus operators to document the maladies afflicting their vehicles. Along with eternally illuminated anti-lock braking system warning lights and busted windshield wipers, one rather pointed lament was noted by driver after driver: "BUS STINKS!"

Last week's story required immersion into vats of statistics regarding our hybrids' propensity to drop like fainting goats. And, after navigating through data set after data set, it's difficult not to reach the same conclusion as those drivers: Bus stinks!

Muni's hybrids conk out at a rate far exceeding diesel buses roughly twice as old and half as expensive (every 4,300 miles vs. every 5,229 miles). They are still frequently held out of service altogether, occupying maintenance personnel and, obviously, not serving riders. Your humble narrator tabulated the odometer readings for every last hybrid bus. New buses, we are told, tend to be driven as often as possible and far more than undesirable older buses. And yet, in their first four years in San Francisco, the hybrids were actually driven *less* per year on average than older diesel buses were — over a full 10-year period (32,243 miles per year over four years vs. 32,954 miles per year over 10 years).

So Muni has once again leaped through hoops to replenish its fleet by paying top dollar for hybrid buses powered with components from BAE, the same company that provided the aforementioned noxious statistics and even more noxious transit experiences.

BUS STINKS!

Evangelists for "green" tran-sit in San Francisco, like the transit agency itself, have been provided shoddy material to work with. Muni's electric buses, which run on municipal Hetch Hetchy hydropower, break down more than twice as often as even the breakdown-prone hybrids. These

vehicles were slapped together by a troubled but politically connected Czech firm that imploded shortly after its substandard vehicles began imploding on city streets; in a 2004 settlement, Muni actually absorbed the company's warranty obligations.

Time is money: Muni's riders lose out on the former while Muni loses out on the latter.

Muni's ill-conceived Breda light-rail vehicles, meanwhile, have been the un-gift that just keeps taking. They're cumbersome, oversized, and feature a formidable array of sensitive parts and systems that can burn out at a moment's notice. It's impressive just how many different ways these trains can fail.

This is the hand Muni has dealt itself as it slouches toward the future. Its long-range plans call for a greater percentage of San Francisco's ever-growing population to take transit daily. Muni has also committed itself to growing more environmentally friendly during this period of expansion.

It's a marvelous notion. But the agency's plans, like its vehicles, seem doomed to break down. At a time when Muni hopes to draw increasing numbers of riders, it has made a serious investment in pricey "green" vehicles unable to provide the reliable service required to garner ever more passengers — many of whom are affluent enough to have options when it comes to getting from here to there. San Franciscans' warm, fuzzy feelings about boarding an environmentally friendly bus or train only last as long as it keeps running properly.

A breakdown-prone vehicle will encourage riders who can to opt out of public transit, no matter how impressively green or costly or beautiful it is.

It's taboo to suggest it in this town, but Muni might be better off investing in the latest off-the-shelf diesel technology rather than exuberantly sinking millions into the dodgy hybrids that'll look so pretty jacked up on a hydraulic lift. Reliable service and the ability to make repairs quickly and economically are "green" factors, too. Because the most environmentally friendly bus is a full bus.

The cleanest transit is the transit you take.

Joe.Eskenazi@SFWeekly.com

The Snatch

Always carrying at least two forms of ID.

BUT DID HE GO TO FAKE JAIL?

A desperate Muni rider was arrested last week after he got busted not just evading his bus fare, but impersonating an officer so that he could evade his bus fare. Two cops inspecting Muni fares on Jan. 7 near Silver and San Bruno streets asked the suspect for his fare receipt. When he wasn't able to provide it, the cops asked for his identification. The suspect then showed them his Department of Corrections sergeant badge. (One of the many perks to being a cop is free transit rides.) When the cops asked the "sergeant" to produce his official peace officer identification, the suspect was stumped. The cops detained the impostor, who asked if he could use the bathroom, then flushed the police badge down the toilet. Fifty-five-year-old Norman Tanner was then arrested and, reportedly, admitted to San Francisco police that he had purchased the badge from a shady person on the street. "During the course of this open and active investigation, police will attempt to determine exactly how many times he used the badge to evade fares," Officer Gordon Shyy says. The "sergeant" eventually got a free ride downtown.

BODYGUARDS FOR BAD IDEAS

It's a story doomed to endlessly repeat itself: A man answers a Craigslist ad from a woman wanting a one-night stand on a bed piled with money. They hash out the details; he arrives with said money, only to be robbed at gunpoint. San Leandro-based entrepreneur Titus Green thinks he can help. His new service, modeled after the new crop of car-hire apps, affords Craigslist customers the opportunity to hire a personal bodyguard for their transactions. As a bonus, some of those bodyguards will double as gadget-testers, to sniff out defective Craigslist products before any money changes hands. Green's service, called The Drop, is not an indictment of Craigslist — especially given that he plans to advertise on Craigslist. The new service launches Feb. 15 and Green promises to personally vet each chaperone, so that you don't have to worry about hiring a chaperone to meet your chaperone.

For more news, go to blogs.sfweekly.com/thesnitch

No Day In Court

Rare is the court hearing that generates a media hoopla, but an argument scheduled for earlier this week at the U.S. Ninth Circuit Court of Appeals — that pack of activist judges widely derided as liberal agitators by the American right-wing — was poised to create a stir.

The court, attorneys arguing the case excitedly told the media, was going to hear oral arguments on Californians' rights to smoke marijuana, which they say have been restricted since the Justice Department-led crackdown on the state's weed industry began in 2011 (and which has meanwhile left multiple cannabis dispensaries unmo- lested for every one shut down).

The federal government was going to have to answer for shutting down taxpay- ing, licensed business- es. Federal judges were going to grill federal prosecutors!

For about an hour. Then, another press release appeared, this one much less enthu- siastic: The court had canceled the oral argu- ments. A written deci- sion, almost certainly dismissing cannabis proponents out of hand, is expected. No day in court for weed, not this time.

And not anytime soon. It's been some time since a federal marijuana case made much headway. A decade- long effort to remove marijuana from the DEA's list of most-dangerous, most-medically-useless substances reached the door of the Supreme Court this past fall before the justices decided not to hear it at all. SCOTUS did hear a weed case way back in 2005, a case so old now it was origi- nally filed against John Ashcroft and heard by William Rehnquist.

The dramatic timing of this latest setback will fuel fears of a vast govern- ment conspiracy against a plant (and, fairly or not, remind drug reformers of the time the local U.S. Attorney canceled an appearance at a local law school after she heard that cannabis protesters planned to be there).

More importantly, it will do noth- ing to soothe a drug reform move- ment in California tired of setbacks.

The prevailing wisdom on drug re- form is that only the people — that is, those who bother to vote — will enact change; legislators won't and the ju-

diciary can't. Change, they say, must come from below.

Except when it doesn't: Some of the biggest victories in social justice in America, some of the biggest steps forward in the last 50 years — mar- riage equality, desegregation and voting rights, a woman's choice to end her pregnancy — have been handed to us by the courts.

This appears unlikely to happen with drug reform. And indeed, when the judicial branch has gotten involved, things have often turned out worse for the drug legalization movement.

Thanks to the courts in California, it's legal to fire someone simply for us- ing medical marijuana (Ross vs. Rag- ingWire), it's okay for weed-fearing cities and counties to ban dispensaries outright (Riverside v. Inland Empire

Patients Health and Wellness Center), and truly weed-hat- ing cities can even go one step further and decide that they can ban medical marijuana cultivation (Maral vs. City of Live Oak) despite state law saying it's okay to tend at least six plants.

And it would be much, much worse if not for the California Supreme Court step- ping in to make a save in a backhanded way: An appeals court a few years back ruled that federal law pre-empt- s state law on medical marijuana — which could have led to every

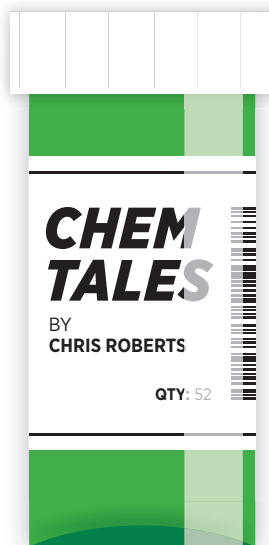
dispensary in every city in the state getting shut down. The court tossed that ruling out, but the lesson was learned.

"The courts are leading on this," says a medical-marijuana attorney who asked not to be named (as to not piss off the courts), "but they're lead- ing in the wrong direction."

The showdown in the Ninth Circuit that was to be this week likely wasn't going to go anywhere: Attorneys were set to argue that, similar to a woman's right to end a pregnancy, people in California have a right to smoke mar- ijuana under state law if they choose. That same due process argument has been tried before — and has yet to succeed.

The problem is that actions in Con- gress are often led by a move by the courts, which — as the gay marriage struggle has shown us over the last decade — often lead the people. So that puts us back where we began — waiting for the movement from below to get going.

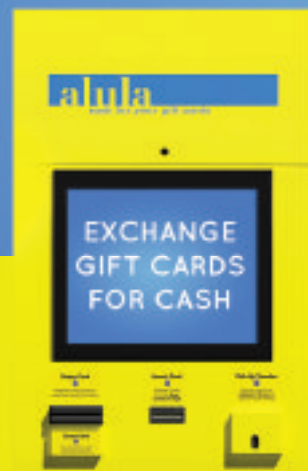
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THE WIRELESS



Law enforcement created a secret partnership with phone companies to catch criminal networks, making everything transparent except the law.

BY RACHEL SWAN

In November, U.S. District Court Judge Susan Illston dealt five consecutive life sentences to Joseph Ortiz, a shot-caller in South San Francisco's 500 Block gang — one in a coterie of Norteño cliques that spun off the 1960s prison gang Nuestra Familia. Ortiz and a group of co-conspirators were charged with two drive-by shootings during one week of December 2010. Their targets were suspected rivals from the Sureño gang. Three people were killed, six others were wounded.

Ortiz pled guilty to the murders and a battery of other charges, including armed robbery of a South San Francisco jewelry store and a 7-Eleven in Pacifica, along with obstruction of justice — he'd fled to Mexico shortly after the shootings but was apprehended in the Bay Area two years later. District Attorney Melinda Haag then indicted 19 of his associates from the 500 Block and nearby C Street Gang for serving as accessories. By all appearances, one of the Bay Area's most notorious outfits had been snuffed out.

Then the case took an unexpected turn.

Five of Ortiz's alleged associates shuffled into Illston's courtroom on Dec. 20, 2012, wearing Alameda County Jail uniforms and improbably smug expressions. Four were armed with a highly technical argument that could either be a game-changer or a futile Hail Mary pass. They claimed that federal investigators had used a little-known spy program to nail them in a violent gang case. Similar to the NSA's wholesale effort to gather call records from millions of Americans, this one is aimed specifically at drug traffickers and violent criminals. It's harder to condemn, but gets caught in the same ethical snags.

The men standing before Illston were accused gang members; three were charged with murder. Yet they'd also become unlikely torch-bearers for civil liberties.

Evidence suggests the government bolstered its case, in large part, from phone records procured from AT&T and Metro PCS, which not only linked Ortiz to the other defendants, but also revealed the approximate location from which each call was placed. By extrapolating from troves of caller data, law enforcement was able to map out the movements of every alleged 500 Block member over a period of several months. The vast constellation of interconnected cellphone numbers spoke volumes.

Investigators had relied on a program called the Hemisphere Project, a partnership between various federal and local law enforcement agencies and AT&T that launched around 2007. The project is employed nationally, but appears to be based in California and deployed for criminal investigations throughout the West Coast, as demonstrated by a series of

training slides leaked to *The New York Times* in September.

Hemisphere spawned from the theory that call patterns resemble a fingerprint — that calling behaviors to certain numbers, at certain times, are so telling that they can identify a person regardless of what phone number he's using. Mark Eckenwiler, a D.C.-based federal prosecutor who's now a privacy attorney, explains how it might work in the context of an investigation: "We've got Person A and Person B," he says. "A is the target. B is the person he talks to all the time. If A and B don't sync up the changes on their phones — say, A replaces his phone, and B's doesn't change — then between 2 and 4 a.m. when you see B calling some new number, he's probably calling A."

By doing a back-end analysis of scores of phone records at the same time, investigators can trace those patterns and find the thread, even before they procure an official court subpoena (which are often time-consuming, require court authorization, and have to target one phone number at a time). Safer and more efficient than traditional modes of investigation, Hemisphere probes don't require the cops to put a human informant at risk, or bust down the door to a stash house and risk an armed confrontation. It's a way to apply the principle of NSA data sweeps to drug busts, using an intricate paper trail to reveal the hidden connections between criminals.

That might be an easy sell when the cops are taking down bad guys. But attorneys at the American Civil Liberties Union and the Electronic Frontier Foundation argue that it also smacks of an extra-judicial shortcut. That, given wider acceptance, it could erode our constitutional rights.

A small cadre of EFF and ACLU attorneys sat in Illston's court to watch the December gang trial hearing. Some of them had filed friend-of-the-court briefs to denounce Hemisphere in other criminal cases, so they already had a dog in this fight. The 500 Block gang case might not itself be inherently political, but it could have bigger stakes as our desire to lock away criminals bumps up against our expectations of privacy.

That's the contention of EFF staff attorney Hanni Fakhoury, who says that even if Hemisphere was spawned in the realm of criminal prosecutions, it's now plugged into our national conversation about NSA tracking. "The issue is really at what point does technology evolve to let the government make shortcuts?" he says. To him, the logic behind Hemisphere is uncannily similar to other modes of surveillance. The government believes it has a better chance of finding individual terrorists by sifting through an ocean of raw materials; similarly, drug prosecutors think they can trace criminal relationships by analyzing >> p12

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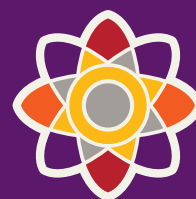
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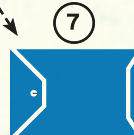
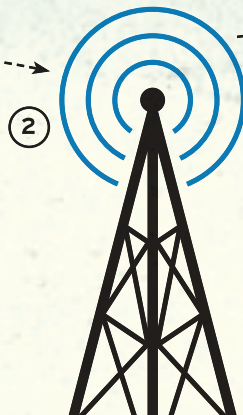


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POCKET SNITCH

How your phone gives you away.

(1) A suspected gang member calls his associates. (2) The call hits the cellphone tower, which deciphers its rough location. (3) The call is recorded in AT&T's vast database of phone records. (4) Investigator faxes AT&T, asking for phone records documenting thousands of calls from hundreds of numbers, some of which could be linked to the suspect. (5) AT&T sends those phone records in bulk through Hemisphere, so the investigator can sift through them. (6) By sorting through the data, the investigator detects certain call behavior patterns that help ID the suspect and his associates. The investigator secures a court subpoena and sends it to AT&T. (7) AT&T officially sends the phone records that will help prosecute a case against the gang member.

The Wireless from p10

hundreds of thousands of call records.

That might be a drug investigator's only recourse when he's entering a case blind, Fakhoury says. But he contends it's also a way to cheat defendants out of their right to due process. It's like searching someone's house, finding the evidence you need, and then securing a warrant to return to the house and collect the evidence.

Fakhoury finds that prospect unsettling. "I get that we all want to throw terrorists and bad guys and murderers and drug dealers in jail," he says. "But are we really gonna just let the police do whatever they want?"

And, as judges weigh in differently on the constitutionality of the Hemisphere program, it could wind up undermining the very cases it helped build. Defendants in the *U.S. v. Ortiz* case sent their own subpoena to Metro PCS, AT&T, and the Hemisphere Project, demanding to see all correspondence between the telecom companies and various law enforcement agencies related to the 500 Block gang. If those documents reveal some kind of handshake deal that allowed prosecutors to obtain records without due process, then down the line, pieces of evidence could get excised.

More troubling, still, is the notion that law enforcement could use Hemisphere to monitor nonviolent networks — such as protest move-

ments or Occupy groups. Taken out of the Drug War context, the program could, in fact, grease any type of investigation that involves a confederation of people with an agenda — it doesn't have to be violent, or even criminal. As Eckenwiler points out, a tool doesn't always come with instructions on how to use it. "A hammer can be used to drive nails into someone's house," he says, "or to bash someone's head in. The hammer itself doesn't distinguish."

The 500 Block Gang was an out-cropping of the Cypress Park Locos, a Norteño clan that formed around a cluster of South San Francisco housing projects during the 1980s. Internal spats led several members to secede and create 500 Block.

Joseph Ortiz, whose street name was "Little Vicious," was initiated into the gang at age 11, in 2001. He was the youngest member of 500 Block dynasty. Ortiz's father, Michael — aka "Blackie" — was one of the original C Street members, according to the federal indictment. His older brother, Michael Ortiz Jr. — aka "Vicious" — also joined in 2001, but was "jumped out" in 2008 due to drug ad-

diction. (The elder Vicious remained closely associated with the gang even after his membership was revoked.) Ortiz's mother, Tanya Rodriguez, aka "La China," and aunt Betty Ortiz also ran with 500 Block, and helped Joseph Ortiz evade police after the 2010 murders.

In other words, the 500 Block Gang was a close-knit group of family and friends who'd all grown up around the same housing project, and who came together to form an

enterprise. It had antecedents in the criminal underworld, but it also operated like a small corporation, with a fairly solid cash-flow scheme and an intractable chain of command. According to court documents, the bulk of 500 Block's business was racketeering, which requires a high level of plotting and coordination — and scores of phone calls. Local and federal investigators initially sought phone records to figure out who was calling whom, and how often; they secured a wiretap to prove that the calls were facilitating a conspiracy rather than a conversation between friends.

One of the reasons wiretaps tend

to be so useful for busting gangs or crime networks is that the criminals involved spend quite a lot of time talking on the phone. Finding an effective way to listen in on those calls is the only way to get unambiguous proof of a conspiracy in real time. It's a form of fly-on-the-wall surveillance that eats up months or years but isn't as risky as interrogating a snitch or busting a door down.

"Most gangs rely on a very communication-intensive pipeline for

their operation," Eckenwiler says. And, he adds, much of that is done over the phone.

Investigators figured out how to intercept telephone communications almost as soon as the telephone was invented, in the 19th century, and U.S. courts spent much of the 20th century carving out rules for this powerful form of surveillance. In 1979, the Supreme Court ruled that an electronic searching device called a pen register — which traces all the phone numbers called from a particular line — didn't require a warrant under the Fourth Amendment, which prohibits unlawful search and seizure.

Thus, the call data collected by

phone companies isn't constitutionally protected.

Though it seemed like a blip in constitutional history, that case — *Smith v. Maryland* — paved the way for an increasingly surveillance-oriented culture. And it only amplified after 9/11, which begat the Patriot Act, which gave the Justice Department leeway to dip into business records and sweep through e-mail in the name of protecting national security. Federal and state governments spent much of the next decade strengthening their power to spy or gather intelligence. And because the resulting spate of security laws coincided with the advent of social media, American citizens had already grown accustomed to being watched. Many of us had already begun assiduously broadcasting our lives to acquaintances — and advertisers — so the idea that cops could also be privy to it didn't seem that far afield.

It wasn't until Edward Snowden revealed a secret court order to Verizon, demanding that it furnish the NSA with all of its customer communications records, that people began grappling with the sheer scope of government surveillance.

Yet even as law enforcement and government agencies used technology to their advantage, so too did criminals become more shrewd and discerning. "One thing that law enforcement and anyone who's watched

The Wire is aware of — criminals are very surveillance-conscious,” Eckenwiler says. Gang members who engage in the type of conspiracies described in the 500 Block case typically use pre-paid “burner” phones, meaning they’ll either throw the phones out and exchange them frequently, or use multiple phones in tandem.

“And if the target is smart — meaning he doesn’t do something dumb like call the new phone from the old phone — then those practices make him much harder to track,” Eckenwiler explains.

That’s where Hemisphere comes in. While no one outside the program knows exactly how it operates, *The New York Times* report hints at a back-door arrangement: Law enforcement asks AT&T for troves of records with similar call patterns to discern whether they originated from the same person. That helps the cops make their subpoenas more refined and directed. Hemisphere also purports to have a special algorithm that matches every dropped phone to its new number.

The U.S. Attorney’s office downplayed its use of Hemisphere in *U.S. v. Ortiz*, dismissing defense attorneys’ claims as “speculation.” But Oakland-based attorney David Andersen, who represents accused murderer and alleged 500 Block gang member Justin Whipple, says that documents he’s seen suggest that AT&T and Met-



Hanni Fakhoury sees Hemisphere as an offshoot of NSA data-scooping.

Mike Koozmin

ro PCS both disgorged phone records before they received any subpoenas from the courts — and that cops corresponded with a thing called “Hemisphere” to get them.

One of the biggest puzzles in the *U.S. v. Ortiz* case is a letter that the Daly City police sent to AT&T on April 15, 2011, requesting phone records for several of the defendants. It was followed by a subpoena issued from San Mateo Superior Court five days later. It seemed cops had asked the phone company to hand over phone-call informa-

tion long before they had a signed order from a judge.

At the Dec. 20 hearing, prosecutor Wai Shun Wilson Leung insisted that investigators often give phone companies a heads-up to let them know they’re about to receive a subpoena. And the letter was just that — a courtesy rather than an exhortation.

Defense attorney David Andersen wasn’t buying it. He believes the letter — addressed to AT&T, Hemisphere Project, and a place called the Los Angeles Clearing House — was a means for the cops to launch a fishing

expedition before they began their official probe.

“We suspect they’re essentially tailoring subpoenas to information they’ve already obtained without the benefit of legal process,” Andersen says. Thus, he continues, Hemisphere gives them that information, and then the cops go through and decide what’s useful and what’s not.

But those suspicions are hard to prove, namely because the phone company employees who work with Hemisphere have an edict to never allow information to be traced back to them. “Hemisphere says you can ask us for information, and we’ll give it to you,” Andersen explains. “But you can never use our name publicly — you just have to say you got the information by way of a subpoena to AT&T.”

It’s not even exactly clear whether Hemisphere is a brick-and-mortar office building where phone employees and narcotics detectives sit in adjacent cubicles, or whether it’s just a set of rules. Nor has anyone transparently defined the Los Angeles Clearing House; in court documents, it’s described, tautologically, as “a state agency that coordinates and facilitates communications involving state law enforcement agencies.” Hemisphere’s official training slides note that Los Angeles Clearing House coordinates the project, but a spokesman at the California Attorney Gen-

eral’s office said he hadn’t heard of the Clearing House. Calls to the Los Angeles Clearing House, whatever it is, were not returned.

To be fair, it might not shock the average citizen that the government uses a secret program to entrap criminal networks, or that it employs big data to make the program run more efficiently. But ACLU and EFF attorneys insist that if district court judges willingly condone Hemisphere, they’d give the government latitude to paw through any citizen’s phone records, whether or not that person had been linked to a crime. The attorneys argue that Hemisphere raises just as many constitutional concerns as the NSA’s mass call-tracking database.

Perhaps more: Because Hemisphere records divulge information about location that can’t be gleaned from a mass-call database, the program appears to have a broader scope than other forms of surveillance.

Also disturbing, to Fakhoury and other civil liberties stalwarts, is the code of secrecy that Hemisphere uses to inure itself from judicial review — the logic being that no court can assess a program it doesn’t know exists.

“The government shrouds its surveillance practices in secrecy,” Fakhoury and ACLU attorney Linda Lye write, in a friend-of-the-court brief critiquing the program. ▶▶p14



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"But that secrecy undermines democratic governance and prevents the federal courts from reviewing legally intrusive and unconstitutional forms of surveillance."

In October, four of the defendants in *U.S. v. Ortiz* — Whipple, Victor Flores, Benjamin Campos-Gonzalez, and Armando Acosta — subpoenaed Metro PCS, the Hemisphere Project, and the Los Angeles Clearing House to produce copies of all communication with law enforcement. Leung objected, contending that the defendants' attorneys — along with the EFF and the ACLU — were trying to use this case as a vehicle to gather more information about Hemisphere, so they could "turn it into a cause célèbre."

But Judge Illston sided with the defendants.

The irony of a secret program being described as a "heads up" certainly wasn't lost on Lye, who attended the hearing as a spectator. "I loved that part," she exclaimed to an elevator full of listeners.

Washington, D.C., peace activist

Drew Hendricks was on a little fishing expedition of his own when he discovered the Hemisphere Project and decided to leak it to *The New York Times*. A long-time whistleblower who studies the mechanics of government surveillance

partly from a sense of social obligation and partly out of curiosity, Hendricks was digging into a different government spying program — one used to track the movements of activists and protest leaders — when he stumbled upon Hemisphere. A "relatively inexperienced" public records officer sent the Hemisphere Project training slides by accident, attached to an e-mail that was being passed between gang investigators in the western states, Hendricks says.

The e-mail wasn't ostensibly related to the public-records search in question; it just got caught in a very wide net. But Hendricks says that when he read the missive, his interest was piqued.

The Hemisphere slides initially struck him as some kind of "special operation" protocol. "I thought it was special ops because it had a lot of the same language that law enforcement use when it's advising itself on how to keep stuff secret from judges," he explains. "Like the evidence used to make warrants."

But it turned out this was a new breed of procedural bypass, already 6 years old, but hitherto unreported. And Hendricks isn't convinced that it will remain solely a tool to bust gangs or narcotics rings. Nor does he think it will stay sealed off from the political realm.

"Keep in mind the FBI did something very similar to this in the

1950s, when J. Edgar Hoover was still in charge," Hendricks says, referring to one of the most famous historical periods of warrantless wiretapping. "They've definitely moved stuff off the books in the past."

It's conceivable that history could repeat itself. After all, Hendricks points out, the gang investigators who were distributing the Hemisphere slides were closely related to an Organized Crime Intelligence Unit in Washington, which passes around dossiers of known activists, Hendricks says. "Including people who aren't convicted of acts of political violence — just protest organizers who were seen by authorities as key figures who needed to be stopped."

Even if the program hasn't yet been directed at protest organizers, it seems to be routinely used, and so far unquestioned, in criminal proceedings. Just as advertisers meticulously track our browsing habits online through thousands of data point, governments pursue justice through oceans of information. And they now have the tools to paddle through it.

In fact, *U.S. v. Ortiz* isn't the only criminal case in San Francisco that's being stymied by a questionable phone records search. Just two floors down, in the same federal courthouse, the 20 co-defendants in *U.S. v. Diaz-Rivera* are accused of transport-



ACLU attorney Linda Lye

ing and distributing bulk amounts of cocaine and methamphetamine from San Francisco to Seattle. To indict them, the government tracked more than 700,000 phone calls from about 600 different phone numbers, tracing their date, time, the direction from which they hit the cellphone tower, and sometimes, the approximate location of the phone.

Yet prosecutors from the U.S. Attorney's office only produced court orders for 52 of the phone numbers in question, according to a brief filed by the EFF and the ACLU.

In this case, the defense doesn't have any paper trail to show that San Francisco cops and DEA agents were communicating with AT&T before

any subpoena was issued — they just see a lot of gaps in the record. "Ideally," Fakhoury says, "you should be able to draw a line between every phone record, and every order or subpoena — so that every piece of data has a request attached to it."

At a December hearing, prosecuting attorney Syed Waqar Hasib argued that it would be pointless — and extremely laborious — for the U.S. Attorney's office to produce administrative subpoenas for all 600 phone numbers. Yet he grudgingly agreed to pull together a complete record if the judge ordered one. (In January, Judge Elizabeth Laporte ordered the prosecution to provide subpoenas for five to 10 phone numbers.) Fakhoury and Lye believe his reluctance is just a cover-up. They think the prosecution knowingly built its case on evidence procured through Hemisphere and other controversial surveillance programs, such as "stingray" devices that act like miniature cellphone towers, scooping up information from wireless devices in the vicinity.

In an amicus brief filed in October, Fakhoury and Lye lay out their reasons for suspecting Hemisphere was deployed in *U.S. v. Diaz-Rivera*. The drug-trafficking ring in question spanned California and the Northwest — "exactly the geographic and subject-matter focus of the Hemisphere project," they write — and most of

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the 700,000 call data records procured have no subpoena attached. But the real clincher, they say, is that in this investigation, federal agents quickly identified burner phones as targets — suggesting they did the kind of back-end phone records analysis that's enabled by the Hemisphere Project.

Meaning the cops pored through phone records to find those “fingerprints” of calling behavior, and traced the patterns to 20 individuals.

“The fact that the government’s affidavits nowhere mention Hemisphere or other surveillance programs is not surprising,” Fakhoury and Lye write. As the training slides indicate, “All requestors are instructed to never refer to Hemisphere in any official document” — just as DEA agents who harvest information from NSA surveillance are supposed to ascribe it to some other source, even if they have to independently re-create the investigation.

It would seem the people hired to track other people’s trails take pains to conceal their own.

No one has yet proven that investigators used Hemisphere to launch their indictment in *U.S. v. Diaz-Rivera* the way they apparently did in *U.S. v. Ortiz*. The outcome of the December hearing is still pending, and it may require several rounds of hearings before the defense can prove a Fourth Amendment violation and get evidence tossed out — if that’s even possible. But if Fakhoury and Lye’s theories are correct, then San Francisco may have become a new world stage for the data collection and civil liberties debate. The notion of two concurrent Hemisphere prosecutions in one city also illustrates how common the program might be. It could be standard operating procedure in federal investigations, even if the feds emphatically deny its existence.

Fakhoury shies away from blanket judgments about the program’s prevalence, especially given how little he know about it. “What I will say is that law enforcement routinely uses cell phone records in big complex criminal cases... and Hemisphere facilitates access,” he says. It doesn’t afford the all-hearing power of wiretap, but it’s obviously a potent tool. And because it delegates broad investigative duties to telecom workers who aren’t versed in statutory law, it could be dangerous.

Eckenwiler has seen plenty of cases in which a phone company blindly hands over records that it should have kept private.

“I certainly saw this from time to time while I was at the Department of Justice,” he recalls. “It’s sort of like saying ‘Jump,’ and the recipient asks ‘How high?’ while they’re on the way up.”

If a company like AT&T oversteps its bounds — which seems a lot more likely in a Hemisphere Project search than in more traditional searches — then it becomes vulnerable to a lawsuit. Or it could be at least partly

LEUNG OBJECTED, CONTENDING THAT THE DEFENDANT’S ATTORNEYS — ALONG WITH THE EFF AND THE ACLU — WERE TRYING TO USE THIS CASE AS “A CAUSE CELEBRE.”

liable for hampering a massive drug or gang prosecution.

That won’t help Joseph Ortiz, the 500 Block gang leader who will spend the rest of his life in jail. But it could weaken the cases against some of his associates. After the Dec. 20 hearing in *U.S. v. Ortiz*, Judge Illston issued an order compelling prosecutors to hand over all their corre-

spondence with phone companies. If Andersen’s suspicions are correct, those missives could constitute a breakthrough for the defense. They could also reveal volumes about modern criminal investigations.

If Illston and other U.S. District Court judges decide to jettison evidence procured through Hemisphere, then the government might

have to refine its approach. Or, if judges start upholding Hemisphere evidence, they might empower the government to search deeper into our personal information.

Fakhoury believes that the courts may have to draw sharper privacy boundaries — and even reconsider prior rulings — at a time when technology is moving much faster than the law. *Smith v. Maryland*, the 1979 Supreme Court case that stripped phone calls of certain fundamental privacy protections, was decided in an era when people still used land lines, and had no Internet — so even the most thorough phone records search only represented a small snapshot

of a person’s activity — nothing like the fine-tuned fingerprint that phone records reveal today.

“There’s just no way the judges at that time could have anticipated what’s happening today,” Fakhoury says. “Now the data trail we’re generating is way greater, and they know where you are when you’ve gone outside your house... and the government just has direct access to everyone’s phone-data stream and can get into it willy nilly.”

And, he says, phone companies are doing whatever they can to help connect the lines.

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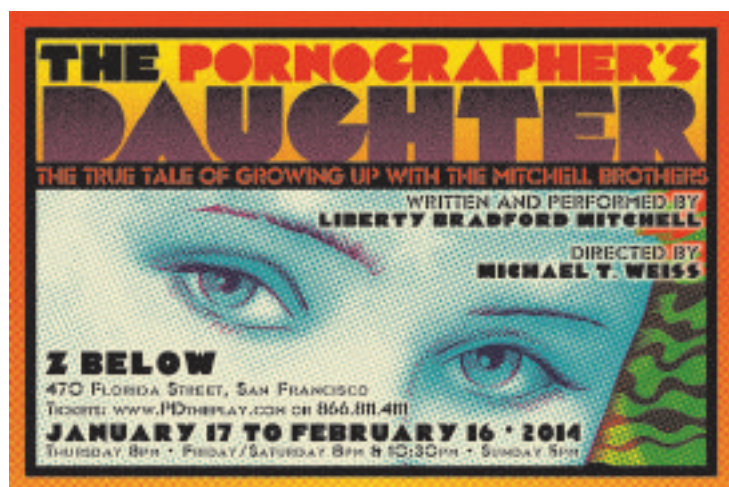
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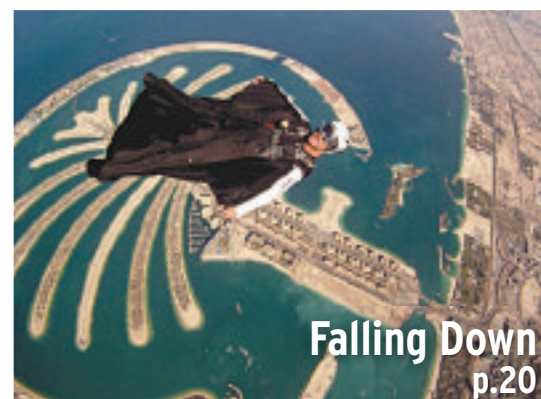
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THE CALENDAR

WEEK OF JANUARY 16-22, 2013
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Mind and its Container Flesh in the Age of Reason, Friday



Falling Down p.20



30 Plays, 60 Minutes p.21

THU 1/16

Film Screening

BLOOMING MOVIES

The so-called "New Korean Films" being shown at the Roxie tonight aren't new just for being recently made. Collectively, they're also a window into what's next from Korean filmmakers. In partnership with the Seoul-based Korea National University of Arts, curator Jee Yeon Min gathers a handful of short films by skilled and sensitive young directors who've already been lauded at various international film festivals. Together they humanely examine family structures, chance encounters, and the telling contrasts between childhood and old age, between whimsy and wistfulness. In Yoon Ga-eun's *Sprout*, a young girl gets lost in search of bean sprouts for her grandfather's ancestral offering; she finds something else instead. In Ko Hyung-dong's *When September Ends*, tensions mount between architecture students as one of their floor plans goes missing just prior to a contest deadline. As for director Zoo-Young Lee's *On the Other Side of You*, maybe the official synopsis is more telling than any actual plot summary, and more indicative of this evening's overall theme: "Failures and happy endings come and go. Youth is the time to smile and cry."

"On the Other Side of You: New Korean Films" plays 7 p.m. at the Roxie Theater, 3117 16th St., S.F.

Tickets are \$7.50-\$10; call 863-1087 or visit roxie.com. **Jonathan Kiefer**

FRI 1/17

Dance

SKIN IN THE GAME

Wayne McGregor has choreographed dances inspired by the physics of the atom, the photography of eccentric Eadweard Muybridge, the abstract paintings of Josef Albers, and more. He has created dances for many of the world's great ballet companies as well as for *Harry Potter and the Goblet of Fire*. In *FAR*, short for *Flesh in the Age of Reason*, McGregor works from historian Roy Porter's 2003 book of the same title on the ways Enlightenment-era thought altered the relationship of the mind to its mortal container, as well as illustrations from Diderot's *Encyclopédie* that reveal the body as a system of pulleys and levers. Using 3,200 LEDs on a unique set piece designed by rAndom International and music by experimental composer Ben Frost, McGregor's Random Dance engages in high-speed choreography that shows bodies at their most technical, even as it inquires into the nature of the soul.

San Francisco Performances presents Wayne McGregor | Random Dance in *Flesh and the Age of Reason* at 7:30 p.m. and it continues through Jan. 19 at the Lam Research Theater at the Yerba Buena

Center for the Arts, 700 Howard St., S.F. Tickets are \$35-\$60; visit sfperformances.org. **Irene Hsiao**

WED 1/22

Literature

THE INTIMATE BARRAGE

Poets Todd and Cybele Zufolo Siegel host **Word Performances**, a heavy-hitting lineup of literary talent that got its start at Viracocha and features a little bit of everything: comedians Nato Green and Zahra Noorbakhsh; bestselling journalist Sylvie Simmons (*I'm Your Man*); performance poet Tim Toaster Henderson; novelist Zarina Zabriski (*We, Monsters*); short story writer and frequent contributor to NPR's Snap Judgment Doug Cordell; and more. Any one of those artists can knock you out with a mind-bending performance on a given night, but with their powers combined you're guaranteed to be overwhelmed. Add a musical set by folk and jazz chanteuse Miss Erma Kyriakos and cellist Andres Ver, a dance cameo by the hostess, and the intimate confines of The Lost Church, and this is sure to be a special evening.

Word Performances starts at 8 p.m. at The Lost Church, 65 Capp St., S.F. Admission is \$15; visit wordperformances.com. **Evan Karp**

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ART - GALLERIES

1AM Gallery. Clash of the Titans: Showcase of 1:6 scale figures created by Joel Emslie, Winson Ma, Kenny Wong, RC Works, Psycho Customs, Zuno, K13 Toys, Brac, Andy Piver, Anthony Mestas, and more. Wednesdays-Saturdays. Continues through Feb. 1. 1000 Howard St., San Francisco, 861-5089, www.1amsf.com.

Bash Contemporary. Black & White in Color: Group show featuring Len Davis, Bob Dob, David Fenton, Caitlin Hackett, Pee Monster, Lee Harvey Roswell, and Adrienne Simms. Tuesdays-Saturdays. Continues through Feb. 8. 210 Golden Gate Avenue, San Francisco, 926-8573, www.bashcontemporary.com.

Bayview/Anna E. Walden Branch Library. Bayview's Historical Footprints: Redux!: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, www.sfppl.org.

Brian Gross Fine Art. Freddy Chandra: Tuning In: Sculptural wall works cast in resin and acrylic.

THU 1/16 Art Exhibit

WOOD FOR GOLD

It's easy to see why the Tenderloin's **Ever Gold Gallery** is a favorite among locals. The former bling shop, now a contemporary art gallery, features artists as gritty and diverse as the neighborhood in which it resides. Founder/owner and San Francisco native Andrew McClintock's ever-changing lineup of local and international artists seems to be selected based on his tastes for uninhibited voice and nervy work. It's like a big, refreshing, uncensored, punch in the face. The gallery's fifth birthday will be a showing of 80 emerging and mid-level artists between the ages of 19 and 81. Although you never really know what will happen when 80 artists are shown together in a 500-square-foot space, we can hope to see a few things like Ben Venom's bold grandma-quilting-meets-tattoo-art textiles, eerily delicate drawings from Mary Joy Scott, and humorous sculptures by Jeremiah Jenkins, among many, many others.

Ever Gold Gallery presents its 5 Year Anniversary Group Show at 6 p.m. and it continues through Jan. 19 at Ever Gold Gallery, 441 O'Farrell St., S.F. Free; call 796-3676 or visit evergoldgallery.com. **Laura Jaye Cramer**

THU 1/16 Literature

FRESH INK

It's a rare thing, but occasionally, reading Wikipedia fills us with jealous rage. More often than not, this rage is followed up with an earnest visit to Amazon, in search of a particular book (or three). This was the case during our research for **Fresh and Freaky Fiction**, a literary event featuring George Saunders and Karen Russell. Between them, Russell and Saunders have two MacArthur "Genius Grants," publishing credits in *The New Yorker*, *GQ*, and *McSweeney's*, and more literary awards than you can shake a typewriter at, including a final-ist nod for the Pulitzer Prize for fiction. Saunders made *Time* magazine's annual list of the 100 most influential people in the world, and Russell was referred to as "flawless and magnificent" by book critic Michael Schaub on NPR. The pair meets tonight to discuss literary influences, creating fantastical landscapes, and "genre-defying fiction." Bring a notebook. Take notes.

Fresh and Freaky Fiction starts at 7 p.m. at the Jewish Community Center of San Francisco, 3200 California St., S.F. Tickets are \$30-\$45; call 292-1200 or visit jccsf.org. **Devin Holt**

Tuesdays-Saturdays. Continues through Feb. 21. 248 Utah St., San Francisco, 788-1050, www.brian-grossfineart.com.

Caldwell Snyder Gallery. 30x30: A 30th Anniversary Exhibition & Celebration: Group show featuring original paintings and drawings with dimensions of 30 inches by 30 inches. Mondays-Saturdays. Continues through Feb. 10. 341 Sutter St., San Francisco, 296-7896, www.caldwellsnyder.com.

Catharine Clark Gallery. Nina Katchadourian: Two Libraries – Recently Sorted Books: Photographs of books whose titles combine in haiku-like word arrangements. Tuesdays-Saturdays. Continues through Feb. 15. 248 Utah St., San Francisco, 399-1439, www.cclarkgallery.com.

Center for Sex & Culture. Safe Sex Bang: The Buzz Bense Collection of Safe Sex Posters: Exhibition of sex-positive posters from 1982 onward. Through Jan. 31. Free. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

City Beer Store. Beth Gouldin: Plays Well with Others: Watercolor paintings. Through Jan. 31. 1168 Folsom Ste. 101, San Francisco, 503-1033, www.citybeerstore.com.

City Hall. Twisted Sisters: Reimagining Urban Portraiture: Group show featuring five photographers from San Francisco and 10 from Zurich, S.F.'s sister city in Switzerland. Through Jan. 31. sfartscommission.org. 1 Drive Carlton B. Goodlett, San Francisco, 554-5184, www.sfgov.org.

CordenPotts Gallery. Quietude: Group show featuring serene photographs by Max Kellenberger, Jacqueline Walters, and Ewa Monika Zebrowski. Starting Jan. 16. Tuesdays-Saturdays. Continues through March 1. 49 Geary St., San Francisco, 680-5997, www.cordenpottsgallery.com.

Creativity Explored. Camille Shelley Holvoet: A Particularly Picky Perfect Goddess: Inaugural solo show of oil pastel drawings. Through Feb. 19. 3245 16th St., San Francisco, 863-2108, www.creativityexplored.org.

Crown Point Press. Winter Group Show: Featuring work by Tomma Abts, Pia Fries, April Gornik, Markus Raetz, Laurie Reid, Amy Sillman, Pat Steir, Richard Tuttle, and Fred Wilson. Mondays-Saturdays. Continues through Feb. 22. 20 Hawthorne, San Francisco, 974-6273, www.crownpoint.com.

Dolby Chadwick Gallery. Hello, Goodbye: 15-artist group show inspired by the concept of impermanence. Tuesdays-Saturdays. Continues through Feb. 1. 210 Post, San Francisco, 956-3560, www.dolbychadwickgallery.com.

Fifty24SF Gallery. Playground Legends: Holiday group show featuring prints by Estevan Oriol, Herbert Baglione, Jeremy Fish, Mars-1, Munk One, Sam Flores, and more. Wednesdays-Saturdays. Continues through Jan. 19. 252 Fillmore, San Francisco, 252-9144, www.fifty24sf.com.

Fouladi Projects. Karen Barbour: No One Should Be As Friendly As Yes: Recent paintings. Tuesdays-Saturdays. Continues through March 1. 1803 Market St., San Francisco, 621-2535, www.fouladiprojects.com.

Fraenkel Gallery. Nan Goldin: Nine Self-Portraits: Color photographs from the 1990s thru today. Tuesdays-Saturdays. Continues through March

8. Peter Hujar: Love & Lust: A series of intimate B+W photographs taken by the gay artist between 1967-1986. Tuesdays-Saturdays. Continues through March 8. 49 Geary, San Francisco, 981-2661, www.fraenkelgallery.com.

Gallery Paule Anglim. Nathaniel Dorsky: Film Stills: Archival pigment prints from the artist's silent films. Tuesdays-Saturdays. Continues through Feb. 8. James Sterlin Pitt: Hello Green Cosmos: Three-dimensional painted wood sculptures. Tuesdays-Saturdays. Continues through Feb. 8. 14 Geary, San Francisco, 433-2710, www.gallerypauleanglim.com.

Gauntlet Gallery. Sex, Drugs, Money, and Guns: Gauntlet's first anniversary group show featuring over 30 artists. Tuesdays-Saturdays. Continues through Jan. 18. 1040 Larkin St., San Francisco, 590-2303, www.gauntletgallery.com.



Chani Bockwinkel

FRI 1/17 Dance

I DON'T WANNA BE A DUCK

The chicken has seldom been recognized as a noble creature, neither inspiring great tragic ballets like the swan, nor arousing sublime terror like the panther, nor generating epic American novels like the whale. Instead it is an Everyman of the animals, tasting like everything, unable to carry a tune, whose rubber effigy's presence makes a room sillier than a stuffed bear or a mounted deer's head, and whose name is synonymous with cowardice. Choreographer Rosemary Hannon won't let the chicken be dismissed as merely a 1980s Oktoberfest dance craze. Instead she commemorates the humble chicken and the complexities of its lore, from the true story of a headless fowl named Miracle Mike to the possibility of domestic drama with this perpetual sidekick of birds, in **Gallus Gallus Domesticus**. Sharing the bill is Minna Harri's *Bellies*, which promises an immersive experience that combines the visceral with the philosophical.

Minna Harri and Rosemary Hannon present *Bellies* and *Gallus Gallus Domesticus* at 8 p.m. and they continue through Jan. 18 at the Garage, 715 Bryant St., S.F. Tickets are \$10-\$20; visit 715bryant.org. **Irene Hsiao**

George Krevsky Fine Art. Beth Van Hoesen: Portraits from the Castro: Benefit exhibit for the Rainbow Honor Walk featuring colorful paintings of Castro locals. Tuesdays-Saturdays. Continues through March 1. 77 Geary, San Francisco, 397-9748, www.georgekrevskygallery.com.

George Lawson Gallery. Jacob Melchi: Nothing Is Plural: Recent paintings. Tuesdays-Thursdays, Saturdays. Continues through Feb. 1. Free. 315 Potrero Ave, San Francisco, 703-4400, www.georgelawsongallery.com/gallery.html.

Goethe-Institut. Superposition: Five Positions in Contemporary Art from Leipzig & Berlin: Group show featuring work by German artists Cornelia Renz, Jens Hanke, Marcel Bühler, and Peter & Torsten Ruehle. Mondays-Fridays. Continues through Feb. 4. 530 Bush, San Francisco, 263-8760, www.goethe.de/ins/us/saf/enindex.htm.

Gregory Lind Gallery. Tom Burckhardt: Cast Paintings: Oil paintings on cast plastic "canvases." Tuesdays-Saturdays. Continues through Feb. 15. 49 Geary, San Francisco, 296-9661, www.gregorylindgallery.com.

Herbst International Exhibition Hall. Intersections 6: fiber/DIMENSIONS and Beyond: Group show featuring over 40 artists from around the world working in different fiber mediums, including felting, paper making, printing, weaving, welding, and woodwork-ing. Through Jan. 16. Free. fiberdimensions.com. 385 Moraga, San Francisco, 345-7500.

Jenkins Johnson Gallery. Director's Choice: Group show featuring Annie Kevans, Michael Craig-Martin, Julian Opie, Gordon Parks, Carrie Mae Weems, and others. Tuesdays-Saturdays. Continues through Feb. 1. 464 Sutter, San Francisco, 677-0770, www.jenkinsjohnsongallery.com.

Mark Wolfe Contemporary Art. Transitions: Group show featuring Ted Andersen, Gail Dawson, Nif Hodgson, and Christopher Russell. Mondays-Fridays. Continues through Feb. 28. 1 Sutter St. Ste. 202, San Francisco, 369-9404, www.wolfecontemporary.com.

The McLoughlin Gallery. Daniel Healey: Sorry Entertainer: Abstract works constructed with ink transfers, tape, and paper on canvas. Tuesdays-Saturdays.

Continues through Feb. 15. 49 Geary Ste. 200, San Francisco, www.mgart.com.

Meridian Gallery. Abby Leigh: New Works 2011/2013: Abstract oil paintings. Tuesdays-Saturdays. Continues through March 8. 535 Powell, San Francisco, 398-7229, www.meridiangallery.org.

Modern Eden. Feral Creatures: Animalistic group show curated by Stephanie Chefas. Starting Jan. 18. Tuesdays-Saturdays. Continues through Feb. 8. 403 Francisco, San Francisco, 956-3303, www.moderndeden.com.

Modernbook Gallery. Brigitte Carnochan: Natural Beauty: New platinum/palladium photographs. Tuesdays-Saturdays. Continues through March 1. 49 Geary, San Francisco, 732-0300, www.moder-nbook.com.

Richmond Art Center. The Art of Living Black: 18th Annual Bay Area Black Artists Exhibition: Nonjuried group show featuring over 50 regional artists (in the Main Gallery). Tuesdays-Saturdays. Continues through Feb. 28. The Language of Realism: Paintings by Michael Beck, Christine Hanlon, Anthony Holdsworth, and John Rampley (in the South & West Galleries). Tuesdays-Saturdays. Continues through March 7. Unlock the Talk: The American Teenager Project in Richmond: 100 B+W photo portraits by area high school students with accompanying audio interviews (in the Community Gallery). Tuesdays-Saturdays. Continues through March 7. 2540 Barrett, Richmond, 510-620-6772, www.therichmondartcenter.org.

Robert Koch Gallery. János Szász: High-contrast B+W photographs of Soviet-era Hungary from the 1950s-'70s. Tuesdays-Saturdays. Continues through Jan. 31. 49 Geary, San Francisco, 421-0122, www.kochgallery.com.

Robert Tat Gallery. All About the Image: Group photography show. Tuesdays-Saturdays. Continues through Feb. 22. 49 Geary Ste. 410, San Francisco, 781-1122, www.roberttat.com.

Root Division. The Tools: Nora Rodriguez curated this group show that revolves around the concept of utility. Wednesdays-Saturdays. Continues through Jan. 25. 3175 17th St., San Francisco, 863-7668, www.rootdivision.org.

Sandra Lee Gallery. 2014 New Year Group Exhibition: Includes painting, sculpture, video, and collage. Tuesdays-Saturdays. Continues through Jan. 31. 251 Post, San Francisco, 291-8000, www.sandraleegallery.com.

Shooting Gallery. Paul Chatem: New work. Tuesdays-Saturdays. Continues through Feb. 1. 886 Geary St., San Francisco, 931-1500, www.shootinggalleriesf.com.

SOMArts Cultural Center. All Possible Futures: Jon Sueda curated this group show that attempts to broaden the boundaries of graphic design. Tuesdays-Saturdays. Continues through Feb. 13. 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Spoke Art Gallery. Third Annual Supersonic Electronic Invitational: Group show curated by Zach Tutor. Tuesdays-Thursdays, Saturdays. Continues through Jan. 25. 816 Sutter, San Francisco, www.spoke-art.com.

Stephen Wirtz Gallery. The Optimists: Group show featuring Maysha Mohamedi, Rebecca Morris, Ruby Neri, and Laurie Reid. Tuesdays-Saturdays. Continues through Feb. 22. 49 Geary, San Francisco, 433-6879, www.wirtzgallery.com.

Steven Wolf Fine Arts. Paul Mavrides: Art Work Makes You Free: Exhibit featuring thrift-scored and dumpster-dived paintings overlaid with bold text commentaries. Wednesdays-Saturdays. Continues through Feb. 15. 2747 19th St., San Francisco, 263-3677, www.stevenwolffinearts.com/gallery.asp.

Toomey Tourell. Maria Park: Composition: Paintings and mixed media works inspired by the François Truffaut film adaptation of Ray Bradbury's *Fahrenheit 451*. Tuesdays-Saturdays. Continues through Jan. 31. 49 Geary, San Francisco, 989-6444, www.toomey-tourell.com.

Vorres Gallery. Winter Wonder: New works by Rodney Ewing and Ronn Harsh. Tuesdays-Saturdays. Continues through Feb. 15. 3681 Sacramento, San Francisco, 423-4345, vorresgallery.com.

White Walls Gallery. Amanda Marie: I Was Just Thinking: Tuesdays-Saturdays. Continues through Feb. 1. 886 Geary St., San Francisco, 931-1500, www.whitewallssf.com.

BENEFITS

Beth Van Hoesen: Portraits from the Castro: Benefit exhibit for the Rainbow Honor Walk featuring colorful paintings of Castro locals. Tuesdays-Saturdays.

Continues through March 1. George Krevsky Fine Art, 77 Geary, San Francisco, 397-9748, www.georgekrevskygallery.com.

BURLESQUE

DIVA or Die Burlesque: Produced by DIVAfest. Sat., Jan. 18, 8:30 p.m.; Sat., Feb. 15, 8:30 p.m., \$15. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

Red Hots Burlesque: Dottie Lux has led these weekly shimmy showcases since 2008. Fridays, 7:30 p.m., \$5-\$10, redhotsburlesque.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

CABARET AND DRAG

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Daytime Realness: Nocturnal drag queens venture out into the sunlight. Third Sunday of every month, 3 p.m., \$6-\$8, facebook.com/DaytimeRealness. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Fauxgirls! After the shuttering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), fauxgirls.com. Infusion Lounge, 124 Ellis, San Francisco, 421-8700, www.infusionlounge.com.

The GlamaZone: With Pollo Del Mar and guests. Sundays, 8:30 p.m. The Cafe, 2369 Market, San Francisco, 621-4434, www.cafesf.com.

Mary-Go-Round: With hostesses Suppositori Spelling, Mercedes Munro, and Holotta Tymes. Third Thursday of every month, 10 p.m., \$5. Lookout, 3600 16th St., San Francisco, 703-9751, www.lookoutsf.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., \$5, cookievision.com. The Edge, 4149 18th St., San Francisco, 863-4027, www.edgesf.com.

Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

Vicki Marlane: I'm Your Lady: Exhibit featuring photographs, video, and artifacts illustrating the life and career of the Aunt Charlie's Lounge transgender drag performer. Mondays, Wednesdays-Sundays. Continues through Feb. 28, \$3-\$5. GLBT History Museum, 4127 18th St., San Francisco, 621-1107, www.glbthistorymuseum.org.

CIRCUS

Literary Clown Foolery: Finale: Literature meets circus arts at this adult-themed, 90-minute cabaret (with open bar and live music). Fri., Jan. 17, 8 p.m., \$10,

FRI 1/17

Tour

SEALEBRATION

What's that you say? You've never heard the harrowing history of the majestic sea lions of San Francisco's historic tourist attraction, Pier 39? After a brief hiatus in 2009 that had everyone freaking out, the sea lions are back at their posts, and this year they're "celebrating" their **24th Anniversary** at the pier with brief, free tours that will tell the sea mammal's history as a part of the San Francisco Bay landscape. The estimated life span of a sea lion is 15-25 years, probably 30 at the most, so these may or may not be the OSLs (original sea lions). The special tours also offer free refreshments (probably cookies, probably at the end of the tour). And yes, if you're a local, it will require you mix and mingle and go elbow-to-elbow with outta-towners, but maybe try on Monday for smaller crowds and shorter lines at the Candy Baron.

The 24th Anniversary Sea Lion Encounter 2014 takes place hourly from noon - 4 p.m. through Jan. 20, at Pier 39. Tours begin at the Sea Lion statue on the west side of the entrance plaza. Free; visit pier39.com.

Emilie Mutert

booksmith.com/lcf. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

DANCE - PERFORMANCES

Fresh Festival 2014: The Arts Building Consortium presents a two-week cornucopia of dance performances, presentations, interactive labs, and more. Through Jan. 19, \$15-\$20, artsbuildingconsortium.org. Kunst-Stoff Arts, 1 Grove St., San Francisco, 777-0172, www.kunst-stoff.org.

Reveries and Elegies: A wandering (and ever-evolving) site-specific performance installation by Mary Armentrout Dance Theater. Fridays, Saturdays. Continues through Jan. 26, \$20 advance purchases only, maryarmentroutdancetheater.com. Milkbar (at the Sunshine Biscuit Factory), 851 81st Ave, Oakland,

FESTIVALS

Fresh Festival 2014: The Arts Building Consortium presents a two-week cornucopia of dance performances, presentations, interactive labs, and more. Through Jan. 19, \$15-\$20, artsbuildingconsortium.org. Kunst-Stoff Arts, 1 Grove St., San Francisco, 777-0172, www.kunst-stoff.org.

LITERARY EVENTS

Bang Out: Volume XXIII - Private Eyes: The "quick and dirty" reading series explores the concept of privacy in the Internet Era. Sat., Jan. 18, bangoutsf.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Feast of Words: A Literary Potluck: Feed your brain and your belly at this monthly meeting of local scribes and chefs. Be sure to check the website in advance to learn about each month's theme. Third Tuesday of every month, 7 p.m., \$10-\$12 (or \$5 with potluck dish), feastofwords.somarts.org. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Gary Shteyngart: The Russia-born, America-bred critical darling - named one of *The New Yorker* magazine's "20 Under 40" fiction writers - discusses his "epic but intimate" new memoir, *Little Failure*,

in conversation with Daniel Handler. Wed., Jan. 15, 7 p.m., \$25-\$45, jccsf.org/. Jewish Community Center of San Francisco, 3200 California, San Francisco, 292-1200, www.jccsf.org.

Literary Clown Foolery: Finale: Literature meets circus arts at this adult-themed, 90-minute cabaret (with open bar and live music). Fri., Jan. 17, 8 p.m., \$10, booksmith.com/lcf. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Lyrics & Dirges: Monthly reading series that features a mix of Bay Area writers from young to old. Third Wednesday of every month, 7:30 p.m., free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley, 510-649-1320, www.pegasusbookstore.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Story Time in the Library: Kids aged 4 to 8 are encouraged to sit back and hear stories about nature and science. First and Third Sunday of every month, 10:30 a.m., free. San Francisco Botanical Garden, Martin Luther King Jr., San Francisco, 564-3239, www.sfbotanicalgarden.org.

Thursdays at Readers: Weekly poetry readings. Thursdays, 6:30 p.m., free. Readers Bookstore, Building C, Fort Mason Center, San Francisco, 771-1076, www.friendsspl.org/?Readers_FM.

Write Club: Writers spar in 7-minute bouts based on given themes. Hosted by Casey Childers and Steven Westdahl. Third Tuesday of every month, 8 p.m., \$10, 647-2888, writeclubsf.com. Make-Out Room, 3225 22nd St., San Francisco, www.makeoutroom.com.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. In a New Light: The Asian Art Museum Collection: A display of more than 2,500 objects from the museum's permanent

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collection explores the major cultures of Asia. Daily. Proximities 3: Import/Export: Conclusion of the AAM's three-part exhibition featuring trade-inspired artwork by Rebeca Bollinger, Amanda Curreri, Byron Peters, Jeffrey Augustine Songco, Leslie Shows, and Imin Yeh. Tuesdays-Sundays. Continues through Feb. 23. The Carved Brush: 24 artworks by Chinese brush painter Qi Baish. Tuesdays-Sundays. Continues through July 13. 200 Larkin, San Francisco, 581-3500, www.asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassidy, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, San Francisco, 399-9626, www.thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco,

474-1887, www.cablecarmuseum.org.

California Academy of Sciences. Cosmic Collisions: Planetarium show about crashing astronomical interactions ranging from meteorites and moons to entire galaxies. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Fragile Planet: Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays-Fridays. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's

scaly, slithering inhabitants. Daily, 3:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. NightLife: Thursdays, 6-10 p.m. \$10-\$12. calacademy.org/events/nightlife. Family Nature Crafts: Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

Cartoon Art Museum. Small Press Spotlight on Tyler Cohen: Exhibit focusing on the local feminist comic artist. Tuesdays-Sundays. Continues through April 6. \$4-\$8. primazonia.com. Sam & Max - Swift & Mirthful Justice: The Art of Steve Purcell: Exhibition of original comic art starring Freelance Police sleuths Sam (the dog) and Max (the rabbit thing). Tuesdays-Sundays. Continues through April 20. \$4-\$8. Grains of Sand: 25 Years of *The Sandman*: Neil Gaiman's landmark comic book series gets a loving retrospective treatment with over 75 pieces of original panel artwork, Dave McKean covers, concept sketches, and more (including art from the new *Sandman: Overture* miniseries). Tuesdays-Sundays. Continues through March 16. \$4-\$8. Searle in America: Career retrospective of British cartoonist Ronald Searle.

Tuesdays-Sundays. Continues through March 30. \$4-\$8. 655 Mission, San Francisco, 227-8666, www.cartoonart.org.

Charles M. Schulz Museum. Play Things: Toys in Peanuts: A nostalgic look at popular old kids' toys as seen in Charlie Brown comics. Mondays, Wednesdays-Sundays. Continues through Feb. 3. Starry, Starry Night: Peanuts characters contemplate the mysteries of the universe in this exhibit of nocturnal comic strips. Mondays, Wednesdays-Sundays. Continues through April 27. 2301 Hardies Lane, Santa Rosa, 707-579-4452, www.schulzmuseum.org.

Conservatory of Flowers. Butterflies & Blooms: Hundreds of butterflies - including monarchs, swallowtails, painted ladies, and more - flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through March 16. \$2-\$7. 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. Work in Progress: Considering Utopia: Three artists - Oded Hirsch, Ohad Meromi, Elisheva Biernoff - examine the ideas behind Jewish communal *kibbutzim* via videos, photography, sculptural installation, and interactive magnet painting. Mondays, Tuesdays, Thursdays-Sundays. Continues through Jan. 20. Jason Lazarus: Live Archive: Includes an installation of found/donated photographs, re-created signs from the Occupy Movement, live piano rehearsals, and more. Mondays, Tuesdays, Thursdays-Sundays. Continues through March 23. Black Sabbath: The Secret Musical History of Black-Jewish Relations: An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. Frog and Toad and the World of Arnold Lobel: A celebration of the children's book author and illustrator featuring over 100 original drawings and works on paper. Mondays, Tuesdays, Thursdays-Sundays. Continues through March 23. To Build & Be Built: Kibbutz History: A look back at the birth and evolution of Israel's utopian communes. Mondays, Tuesdays, Thursdays-Sundays. Continues through July 1. Drop-in Art Making: Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. 736 Mission, San

Francisco, 655-7800, www.thebcmj.org.

de Young Museum. The Art of Bulgari: La Dolce Vita & Beyond 1950-1990: The jewelry maker merits an appropriately deluxe exhibit featuring over 150 lustrous works from the latter half of the 20th century. Tuesdays-Sundays. Continues through Feb. 17. David Hockney: A Bigger Exhibition: Q: Just how big is "bigger"? A: It's the biggest exhibit in the de Young's history, featuring over 300 works by the British artist, including paintings, drawings, digital videos, and more. Tuesdays-Sundays. Continues through Jan. 20. \$25. Friday Nights at the de Young: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free-. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

Exploratorium. Comfort Zone: Choreographer Benjamin Levy of LEVYdance helped create this interactive exhibit that uses a mixture of technology and human movement to explore social interaction. Through Jan. 31. Tactile Dome: One of the Exploratorium's earliest exhibits - a pitch-black maze designed to heighten one's awareness of the sense of touch - reopens at the new location after a slight redesign. Tuesdays-Sundays. \$12-\$15 (in addition to regular museum admission). Jeppe Heim's Long Modified Benches: Sculptural seating by "experiential artist" Hein allows resting pedestrians to interact in different ways. Through April 1. Permanent Galleries: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more - all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Full-Spectrum Science: Exploratorium scientist Ron Hipschman lets you have fun with physics via hands-on activities and demonstrations that explore physical phenomena like sound, color, temperature, etc. Third Thursday of every month, 7 p.m.; Third Sunday of every month, 2 p.m. Soundscapes: A series of artist-created audio experiments and interactive sound installations. Tuesdays, Fridays; Last Sunday of every month. Continues through June 1. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 528-4444, www.exploratorium.edu.



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Slow Food Editore



Dawn Westrum

SAT 1/18

Film Fest

JUMP!

Few sports lend themselves to the cinema as well as the ones featured in the **Nor Cal Free Flight Film Festival**. Now in its fifth year, the festival is an annual screening of all things "free flight." That's skydiving, paragliding, BASE jumping, ground launching, and speed flying to name a few. The images created are of soaring vistas and spectacular sunsets, often backed up with the whoops and cries of the camera-carrying adventurers. In addition to offering good eye candy, the festival is also a community gathering for free flight enthusiasts, and a bit of a contest. The audience votes on its favorite films. Last year's winners included a story about powered paragliding in the Tuolumne Canyon near Yosemite, and a reality show-style contest called *America's Next Super Pilot*. Submissions this year include *Alas Sobre Monserrate*, a wingsuit adventure in Colombia, and an extended trailer for the second installment in Julie Spiegel's trilogy about female paragliders, *We Are Pilots. Two*.

The Nor Cal Free Flight Film Festival starts at 7 p.m. at the Victoria Theatre, 2961 16th St., S.F. Tickets are \$15; call 863-7576 or visit norfreetflight.com. **Devin Holt**

TUE 1/21

Literature

TOO MUCH WRITE MAKES THE BABY GO BLIND

The Neo-Futurists have been performing “Too Much Light Makes the Baby Go Blind” in Chicago every weekend for more than 25 years. The show, which opened up shop in S.F. at the end of last year, features 30 short plays in 60 minutes, combining autobiography and performance art in an attempt to, as founder Greg Allen said, “create a world where the stage is a continuation of daily life.” All of the plays are written, directed, and performed by a small ensemble, six of whom will invade the popular literary **Write Club** series, which pits three rounds of two writers against one another, each representing an opposing theme for no more than seven minutes. Already a high-energy show, with “literature as bloodsport” as its motto, Write Club will give the prolific Neo-Futurists a chance to see what they can do with new time constraints. There’s no predicting what will happen.

Write Club starts at 8 p.m. at the Make-Out Room, 3225 22nd St., S.F. Admission is \$10; call 647-2888 or visit writeclubsf.com. **Evan Karp**

Fort Mason. Outdoor Exploratorium: Outdoor art and science exhibit. Daily. Free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

GLBT Historical Society. Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

GLBT History Museum. Vicki Marlane: I’m Your Lady: Exhibit featuring photographs, video, and artifacts illustrating the life and career of the Aunt Charlie’s Lounge transgender drag performer. Mondays, Wednesdays-Sundays. Continues through Feb. 28. \$3-\$5. 4127 18th St., San Francisco, 621-1107, www.glbthistormuseum.org.

The Holocaust Center of Northern California. Letters: 1938-1946: Letters selected from the center’s archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. Matisse from SFMOMA: With its own home currently shuttered for renovations, the SFMOMA loans 23 of the famed French Impressionist’s works to the Legion of Honor for a 10-month spell. Tuesdays-Sundays. Continues through Sept. 7. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Daily. Anders Zorn: Sweden’s Master Painter: Retrospective exhibit featuring 100 oil paintings, watercolors, etchings, and sculptures. Tuesdays-Sundays. Continues through Feb. 2. 100 34th Ave., San Francisco, 750-3600.

Los Gatos Museum. American Bohemia: The Cats Estate in Los Gatos: A look at the literary lives of C.E.S. Wood and Sara Bard Field, including home movies, audio recordings, rare photographs, books, letters, and more. Wednesdays-Sundays. Continues through April 20. 75 Church St., Los Gatos, 408-395-7375.

Mexican Museum. An Inspired Gift: The Rex May Collection of Popular Art: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, San Francisco, 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. Crosscurrents: Africa and Black Diasporas in Dialogue, 1960-1980: Exhibition illustrating the influence of multiple Black liberation art movements, including music, poetry, and film in addition to visual arts. Wednesdays-Sundays. Continues through April 13. 685 Mission, San Francisco, 358-7200, www.moadsf.org.

Oakland Museum of California. Peter Stackpole: Bridging the Bay: Black-and-white photographs chronicling the construction of the original Bay Bridge in the 1930s. Through Jan. 26. \$6-\$12. Above and Below: Stories of Our Changing Bay: An interactive, multidisciplinary exhibition about the physical changes undergone by the San Francisco Bay over the past 6,000 years. Through Feb. 23. \$6-\$12. 1000 Oak, Oakland, 510-238-2200, www.museumca.org.

Randall Museum. Drop-in Family Ceramics Workshop:

Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. Drop-in Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

UC Berkeley Art Museum. Rebar: Kaleidoscope: A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 20, 2015. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

USS Hornet Museum. Living Ship Day: A monthly round of historical re-enactments, guest speakers, live bands, and naval nostalgia. Third Saturday of every month, 10 a.m.-5 p.m. Pier 3, Alameda Point, Alameda, 510-521-8448, www.uss-hornet.org.

The Walt Disney Family Museum. Bruno Bozzetto: Animation, Maestrol: Exhibit of pencil drawings, cels, and backgrounds from *Allegro non Troppo* and other works by the Italian animator. Mondays, Wednesdays-Sundays. Continues through April 7. Water to Paper, Paint to Sky: The Art of Tyrus Wong: Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of *Bambi* and other classic family films. Mondays, Wednesdays-Sundays. Continues through Feb. 3. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. Kota Ezawa: Boardwalk: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ – the destruction of which became an iconic image of Hurricane Sandy’s wrath – constructed in the YBCA’s Third Street courtyard. Through Nov. 30, 2015. Free. Dissident Futures: Group exhibit offering multiple

perspectives on possible alternate/utopian futures. Thursdays-Sundays. Continues through Jan. 26. \$8-\$10. Dohee Lee: Winter Ritual – Mago: Sat., Jan. 18, noon. free. 701 Mission, San Francisco, 978-2787, www.ybca.org.

NATURE

Birding the Hill: Bird watching for beginners and experts alike. Third Friday of every month, 8 a.m., free. Corona Heights Park, De Forest Way, San Francisco.

Butterflies & Blooms: Hundreds of butterflies – including monarchs, swallowtails, painted ladies, and more – flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through March 16, \$2-\$7. Conservatory of Flowers, 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatory-offlowers.org.

Gardens of Alcatraz Tours: Fridays, Sundays, 9:45 a.m., free, alcatrazgardens.org. Alcatraz Island, San Francisco Bay, San Francisco, 561-4900, www.nps.gov/alcatraz.

Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m., Free. Randall Museum, 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

Otters: Watershed Ambassadors: The AOTB’s newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Aquarium of the Bay, Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

TALKS

Brian Eno: In conversation with Danny Hillis of the Long Now Foundation. Tue., Jan. 21, 7:30 p.m., longnow.org/seminars/02014/jan/21/long-now-now. Palace of Fine Arts, 3301 Lyon, San Francisco, 567-6642, www.palaceoffinearts.org.

Gary Shteyngart: The Russia-born, America-bred critical darling – named one of *The New Yorker* magazine’s “20 Under 40” fiction writers – discusses his “epic but intimate” new memoir, *Little Failure*, in conversation with Daniel Handler. Wed., Jan. 15, 7 p.m., \$25-\$45, jccsf.org/. Jewish Community Center of San Francisco, 3200 California, San Francisco, 292-1200, www.jccsf.org.

West Coast Live: Weekly radio show featuring local and touring acts including authors, musicians, and comedians, with host Sedge Thomson. Saturdays, 10 a.m., \$15-\$18, 664-9500, www.wcl.org. Multiple San Francisco Locations, multiple addresses, San Francisco.

THEATER

Beach Blanket Babylon: Steve Silver’s musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanket-babylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

The Book of Mormon: Touring version of the Tony Award-winning musical comedy smash about Mormon missionaries in Africa, as viewed through the skewed eyes of *South Park* creators Trey Parker and Matt Stone. Tuesdays-Sundays. Continues through Jan. 19, \$55-\$205, bookofmormonthemusical.com.

TUE 1/21

Literature

BACK TO THE SOURCE

Armistead Maupin started what would become *Tales of the City* as a small newspaper story about a strange pick up scene in a Marina Safeway. Because no one would agree to go on record, he created a fictional new-to-town woman whom his editor suggested he follow. That piece became a daily series that captured the zeitgeist and adoration of San Francisco, as it was one of the first stories anywhere to have openly gay characters represented as decent human beings. Maupin essentially came out through the column, which became an internationally bestselling series of novels, a TV miniseries starring Olympia Dukakis and Laura Linney, and a musical. Almost 40 years after it all began, the beloved author returns from Santa Fe to read from the final epoch of the series, *The Days of Anna Madrigal*, which follows the unforgettable transgender landlady as she travels back to her childhood home at the age of 92.

Armistead Maupin starts at 12:30 p.m. at Book Passage, 1 Ferry Bldg., S.F. Free; call 835-1020 or visit bookpassage.com. **Evan Karp**

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Orpheum Theatre, 1192 Market, San Francisco, 551-2000, www.shnsf.com.

Cabaret: Revival of the iconic Weimar-styled musical, as staged by L.A.'s theTRIBE Productions. Tuesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Jan. 19, \$40, thetribeproductions.org. Bindlestiff Studio, 185 6th St., San Francisco, 255-0440, www.bindlestiffstudio.org.

Can You Dig It? The '60s - Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Feb. 2, \$25-\$50, themarsh.org. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Major Barbara: After an absence of more than 15 years, George Bernard Shaw's political comedy returns to the A.C.T. Mainstage in this collaboration with Canada's Theatre Calgary. Tuesdays-Sundays. Continues through Feb. 2, \$20-\$140. American Conservatory Theater (A.C.T.), 415 Geary, San Francisco, 749-2228, www.act-sf.org/site/PageServer.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Noises Off: Revival of Michael Frayn's behind-the-stage-curtain theatrical farce. Thursdays-Saturdays, 8 p.m. Continues through Feb. 8, \$26-\$38. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

The Oy of Sex: Love addiction is a laughing matter in this solo theater show (intended for ages 17+) written and performed by stand-up comedian Alicia Dattner. Thursdays-Saturdays. Continues through Jan. 18, \$20-\$100, aliciadattner.com. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

The Pain and the Itch: Dale Albright directs the Bay Area premiere of this 2004 social satire by Pulitzer Prize-winning playwright Bruce Norris (*Clybourne Park*). Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through Feb. 9, \$15-\$35. The Custom Made Theatre Co., 1620 Gough St., San Francisco, 798-2682, www.custommade.org.

Pardon My Interruption: West Coast premiere of Joy Cutler's comedy in which a male soldier inhabits the body of his young teenage daughter — both played by actress Marissa Keltie. Thursdays-Saturdays, 8 p.m.; Sun., Jan. 26, 2 p.m.; Sun., Feb. 2, 2 p.m. Continues through Feb. 8, \$15-\$40, pardonmyinvasion.brownpaperickets.com. The Phoenix Theatre, 414 Mason, San Francisco, 989-0023, www.phoenixtheatresf.org.

Road Show: Theatre Rhinoceros presents the Bay Area premiere of a comedy featuring music and lyrics by one Mr. Stephen Sondheim. Wednesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 19, \$15-\$30, therhino.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekatheatre.com.

Saturday Write Fever: S.F. Theater Pub's Stuart Bousel and Megan Cohen host this "writing sprint" where hastily penned thematic monologues get performed before the ink even gets a chance to dry. Third Saturday of every month, 8:30 p.m., free. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

The Scion: Brian Copeland's solo show explores the roles of class, privilege, and government regulation in modern society — but does it with a knack for injecting humor into even the most serious topics. Thursdays, Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through March 1, \$15-\$60. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

ShadowLight Productions presents Poro Oyna: The Myth of the Aynu: Jan. 15-19, 7:30 p.m., \$15-\$35, shadowlightaynuproject.org/. Fort Mason, Southside Theater, Marina, San Francisco, www.fortmason.org.

The Speakeasy: World premiere of the Boxcar Theatre's new "immersive" theatrical production in which attendees can move freely among multiple rooms while a large troupe of actors and musicians recreate dramatic scenes set in a Prohibition-era club/casino. In keeping with the speakeasy theme, the performance location is kept undisclosed until the day of the show. Thursdays-Saturdays, 7:30 p.m. Continues through March 15, \$60-\$90+, thespeakeasy.com. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.



Liberty Bradford Mitchell and the Fluffers

David Allen

WED 1/22

Theater

O'FARRELL GIRL

Liberty Bradford Mitchell grew up in the shadows of the adult entertainment industry. Her father was Artie Mitchell, who, along with his brother Jim, opened the San Francisco strip club Mitchell Brothers O'Farrell Theatre in 1969. The club was praised by *Playboy* magazine and Hunter S. Thompson, famously despised by Dianne Feinstein during her tenure as mayor, and was one of the first strip clubs to offer fully nude lap dances. The brothers also released several adult films, including the groundbreaking *Behind the Green Door*, which screened at the Cannes Film Festival. But their story turned tragic in 1991, when Jim shot and killed Artie.

Mitchell recalls growing up with this pornographic dynasty, and the circumstances surrounding her father's death, in her new solo show, ***The Pornographer's Daughter***.

How did growing up around that industry shape your perception of it?

That's the bulk of [the play]. I think it's kind of the backlash. My parents were really free-loving and radical, but I had a hard time coping with that as a kid. I've always been a late bloomer. For me, growing up in that world caused me to be a lot more inhibited.

The Mitchell Brothers changed the nature of adult films and their theater was visited by everyone from Hunter S. Thompson to Dianne Feinstein. Were you aware of the impact they were having at the time?

I was definitely aware that my father and the Mitchell Brothers made a big impact on San Francisco. It really wasn't until after my father was killed and there were worldwide reports on it that I realized what a bigger impact they had on the industry in general. There was kind of an understanding that my father wasn't an average person, but it wasn't like he was an Erik Estrada or anything. I knew he was known, but it didn't register to me, because it was an adult world.

Dianne Feinstein though, I don't believe she ever went into the O'Farrell. She just spent a good amount of time trying to get it closed. She definitely didn't hang out there.

Is it true that your father once put her number on the marquee?

He did do the phone number gag, because the vice squad was on them. They had some mole at the mayor's office who was able to get her personal phone number and they changed the marquee to: "For Show-times, Call Mayor Feinstein." I'm sure my father would roll in his grave though, because I voted for her. Twice.

Did you have any sort of reconciliation after your uncle's release from prison?

No. He never sought forgiveness, and never expressed remorse to me. Honestly, I was never that close with him, even before he killed my dad. He wasn't a very warm person. There was no relationship with him, other than veiled hostility from his side, but so it goes.

But I don't want to give the impression that the play is about the murder. Certainly, it's part of the story, but it's more of a family drama and a coming of age story. It's a fun piece in a lot of ways.

The Pornographer's Daughter starts at 8 p.m. and continues through Feb. 16 at Z Below, 470 Florida St., S.F. Tickets are \$32; call (866) 811-4111 or visit pdtheplay.com. **Devin Holt** Visit sfweekly.com for the full interview.



Works like Zio Ziegler's *The Dawn of Man* are shifting street art from the Mission to mid-Market, one wall at a time.

Mike Koozmin

Armor

The son of a clothing empire sheaths his street-art figures in tough exoskeletons.

By Jonathan Curiel

Ground Zero for San Francisco's street-art scene has shifted radically in the past year. It was once clearly centered in the Mission — around Clarion Alley, Lilac Alley, and the district's other narrow corridors — but it's now concentrated in the wide-open area around mid-Market. Within minutes, you can walk from Apex's swirl of alluring shapes (Turk at Market) to OS-GEMEOS' inspired spray-painter (1007 Market St., near Sixth) to the horizon of curious figures that compose *Rush Hour* (Market near Seventh). And then there's the totemic collection of work at 1131 Mission St. near Seventh, in which the most dramatic piece is by Zio Ziegler.

Titled *The Dawn of Man*, it takes up two stories of an outside wall, and is dominated by a behemoth black-and-white human covered head-to-toe in scales, zigzags, crisscrosses, circles, and other distinct shapes that form a kind of charcoaled exoskeleton. Ziegler's figure hovers sideways over a sun, floating in the air like a balloon in New York's Thanksgiving Day parade. *The Dawn of Man* — one of about 20 Ziegler works in San Francisco and Marin County — confirms Ziegler's status as one of the Bay Area's best young street artists. Ziegler, who's 25, creates figures that stem from his

imagination and, he says, his unconscious self. Both primordial and futuristic, the floating figure in *The Dawn of Man* was influenced by Ziegler's recent reading of Charles Dickens' *A Tale of Two Cities* and Edward Gibbon's 18th-century book, *The History of the Decline and Fall of the Roman Empire*. Ziegler, who attended Brown University and the Rhode Island School of Design, often reads works of literature and history that inspire his street art.

"I don't really understand my work when I'm making it," he says. "I react to the space, and it's contextualized by the books that I'm reading, by what mythologies are speaking to me, and this kind of collective unconscious that I'm exposing myself to. That piece started as a few figures racing on bikes. And that wasn't working. So I used the same lines and pivoted to this giant figure. I was thinking of this new dawn, with an abandoned building, but with new life being breathed in. And I wanted to parallel man with the celestial movements and the rhythms of nature. I wanted to show that man's fate was now in his own hands."

Ziegler's unique illustration style, and his emphasis on the "unknown" — on trying to pose as many questions as answers — makes his work stand out in the spectacle of San

Francisco's street-art scene. Most of Ziegler's street work features the exoskeletal digits that are so prominent in *The Dawn of Man*. Ziegler makes his street art in as little as a few hours, improvising his figures onto whatever wall space he has. *The Dawn of Man* went up last summer, when [freespace], a collective of artists, activists, and community organizers, rented the building at 1131 Mission St. for what it called "a social civic experiment," where anyone could work for free. Hackers came. Writers came. And so did street artists, who were invited to drape the building's outside wall with works of their choosing.

The wall overlooks an empty lot, so the art there — including that of Ian Ross, Griffin One, and Apex — offers great sight lines, whether from Mission Street or from Minna Street, which bookend the property. How long this open-air museum will last is unclear. [freespace] used the building only for a short time, and the building is again for lease — which could bring in a lessee who isn't enamored of the wall's giant brush strokes.

Regardless, Ziegler and his cohorts will find other walls to paint. Increasingly, curators and property owners are commissioning works from Ziegler, as happened in December 2013, when he painted the out-

side of the San Franpsycho's Outer Sunset store, at 3830 Noriega St., near 45th Avenue. Ziegler's coiled figure there is riding a board, a determined look on his face as he peers toward the Pacific Ocean.

Ziegler has run his own stores on occasion, selling clothing featuring his artwork out of temporary pop-up stores. Ziegler's zest for retail ("I want to make my art accessible") can be traced to the influence of his parents, Mel and Patricia Ziegler, who founded Banana Republic, which was bought by Gap in 1983. (The Zieglers also co-founded The Republic of Tea.) Ziegler, who grew up in Marin County and lives in Mill Valley, says his parents encouraged him early on to work hard and pursue his interests. He's had jobs since age 12, he says, and doesn't advertise his pedigree. In fact, Ziegler says, San Francisco's older generation of street artists, people like Barry McGee and Jeremy Fish, were also a major inspiration, albeit indirectly.

"My parents are very inspirational people: They're very supportive of what I do, but not in a monetary sense," Ziegler says, laughing. "In their very early days, they went with what they had. The Banana Republic you see now is big business. The stories I grew up around, and the mentality of sweeping floors to get through college — I was raised in the same way that my parents were. I used what I had to make something of myself. I'm very grateful for that. But you have to overcome the notion and the perception that other people give to and attribute to that sort of privilege."

Ziegler has already exhibited in group exhibitions in London and Milan, and his work has appeared in solo exhibitions in San Francisco and Los Angeles. "The next big thing" is too big a label to pin on him just yet, but his increasing profile is a sign that Ziegler has found an artistic voice that resonates. Ziegler isn't trying to be a popular artist, he says. He does his art for himself, but he's always had a desire to do art that's in public view, outside, where anyone can access it. A few years ago, his work was prominent in the Mission, at spots on Valencia and 22nd, and in Sycamore Alley. But that work has disappeared, leaving 1131 Mission St. (and 3830 Noriega St.) as the best places to see the sprawling beings that Ziegler is now known for.

"All I do is paint and work," he says. "I do have my heart set on being the best artist I can be. And I want to be one of the greatest artists of my time. I don't want to be better than anyone else. I just never want to be complacent with my work. I think the evolution and that thirst has to be there. You have to always thirst for more evolution and growth. And I think the only ways that I can do that is by setting these incredibly vast challenges for myself, and then sticking to them."

Feedback@SFWeekly.com

Airbrushed

Painting the Castro royalty.

In the 1980s and '90s, drag queens, punks, and other Castro District denizens found their way to the hilltop house of Beth Van Hoesen, who made their likenesses with watercolors, pencils, graphite, and other tools. A prominent San Francisco illustrator and printmaker who studied at institutions in France and California in the mid-1900s, Van Hoesen was known for her loving portraits. The exhibit of her Castro District works at George Krevsky Gallery — a benefit for the Castro's Rainbow Honor Walk project — offers an eclectic lineup

Sister Penny Costal, 1996



Courtesy of George Krevsky Gallery

of made-up men and women who were in the prime of their lives. They trusted that Van Hoesen would capture their rebellious natures in a flattering way, and they were absolutely right.

Hackett/Mill, meanwhile, is displaying Jules Olitski's spray paintings from the 1960s, and they're testimonials to Olitski's preoccupation with color and abstraction. Like Mark Rothko, Olitski worked basic colors into canvases that seemed to breathe like clouds. Instead of a paintbrush, Olitski used an old-fashioned spray gun, and he still managed to finesse the canvases with variants of shade and texture. Up close, you see the unique patterns that inhabit these highly valuable works. **J.C.**

"Beth Van Hoesen: Portraits from the Castro"

Through March 1 at George Krevsky Gallery, 77 Geary St., S.F. Free; call 397-9748 or visit georgekrevskygallery.com.

Jules Olitski: "Colorness: The Early Spray Paintings 1965 to 1969"

Through Jan. 31 at Hackett/Mill, 201 Post St., S.F. Free; call 362-3377 or visit hackettmill.com.

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ARTS & CULTURE LAST GLIMPSES OF THE REAL WORLD

Playing Against Archetype

Real World cast member Ari Fitz is black, gay, and androgynous. How will the real world cope?

By Elliot Owen

Ari Fitz. She's not the wild-card of MTV's 29th season of *The Real World*, not the racist, the rich kid, or the hot-tempered hulk. She's the voice of reason in a setting where grease-throwing is a form of communication and hooking up while wearing bear suits seems cute. She's perhaps the most rational thing to hit the once-unprecedented reality TV series since, well, who knows? Initially recognized for its provocative young adult narratives, *The Real World* is now unequivocally known for showcasing nonsensical debauchery. This go-round, the difference is the previously absent substantive layer Fitz delivers.

It happened in San Francisco over 15 weeks last summer — the taping of *The Real World: Ex-Plosion*, the season MTV hopes will save the formerly relevant reality show from years of declining ratings. The twist: 30 days into filming, the exes of all seven cast members decide to plunk their suitcases down and move into the Tenderloin flat to add fuel to the already wild house fire.

Sounds fun, right? Fitz didn't think so. She agreed to play herself, not "one-half of the lesbian couple." And over the next three months, viewers will watch the whirlwind intensify while she sits at the eye of the storm.

Fitz (whose real name is Arielle Scott) is 24, black, gay, a model, a techie, an artist, an Aquarius. She's a Bay Area native, born in Vallejo, an Oakland resident for seven years, a frequenter of the city's streets before she was ever allowed in its bars.

She submitted her *Real World* application last spring and as she completed each stage in the three-month casting process, the concept of being selected felt steadily less ridiculous to her. Then she found her incentive. This past year, Fitz jumped into suspense and horror filmmaking, and when MTV promised to follow her as she created her second film, she was sold. A visceral storyteller at heart, Fitz brings to life storylines that highlight uncomfortable plots and themes, like killing her girlfriends, and blossoming queer polyamorous attractions.

"I've been a hustler all my life," she says, "always proactive about what I want to do. I imagined doing the show



Can this stranger save the World?

Mike Koozmin

would be good for my filmmaking career. There are opportunities that can be built off the platform of *The Real World*. I don't need MTV's help because my stories are provocative and interesting; it's about expanding my reach. I went in to party but I also went in to work, and that's what I did."

Unapologetic about her aspirations, and shameless about every other aspect of herself, *Real World* haters might even find themselves tuning in every Wednesday just to watch her dominate the other roommates with her IQ, charisma, and an "old-soul" quality that's both endearing and challenging.

That's the thing: Fitz challenges. She plays herself. By doing so, her roommates and viewers alike are forced to confront their own ideas about what it means to be black, gay, and androgynous. Maybe that was the role she was handpicked to play.

"It would be a huge lie to say I know nothing about the stereotypes created by reality TV," Fitz says. "A family member told me I shouldn't go on to avoid being labeled the 'angry black girl.' But I really believe the network wanted something different, someone who didn't fit into boxes you can easily put people of color in. I think they're trying to reach an audience that's been turned off by stereotypical tropes of queer people and people of color. It was just my job to be me."

She certainly seemed placed as the contrasting archetype for the other roommates to bounce off of.

There's Jay, 26, a Bronx-born Italian who, within the first 15 minutes of episode one, asks to touch Fitz's natural black hair. Cory, 22, a personal trainer from Michigan now working in Los Angeles, does not handle conflict well, especially under the influence of alcohol — the consumption of which, on the show, is substantial. Jenny,

23, is another L.A. transplant by way of Kansas City, an unabashedly raw aspiring actress and the show's "voluptuous blonde girl." Texan tennis teacher Thomas, 22, claims he's not "a snobby rich kid." Jamie, 22, is also from Texas, a tattooed bartender who used to tour with her ex-boyfriend's rock band. Then there's Ashley, 23, from West Virginia, a San Francisco resident before she was cast. She says things like, "My family could buy and sell your family."

Throw them together, add alcohol, a jacuzzi, clubbing, and libidos against backdrops of the Golden Gate Bridge, Muni, Q-bar, Temple, and Dolores Park, and you get, well, an "ex-plosion." Surprisingly, Fitz says, there were no cue cards, teleprompters, or even soft-scripted scenes. This *Real World* was real. Or at least "real."

"We all watch reality TV and think, 'Really? Did that person just say that? Or did somebody feed them that line?'" she says. "I've been on both sides of reality TV, as a skeptical viewer and as a participant, and I'm amazed at how effortless it was for us to be that batshit crazy. Within the first 24 hours, all the producers did was try to calm us down."

Fitz stays calm, though, even against the absurdity of *Real* life. When drunk Ashley throws hot oil in Fitz's face for no discernible reason, Fitz finishes her burger, leaves the kitchen, and decides to have a sisterly and sober one-on-one with Ashley the next morning.

There's also been talk of Fitz being a transgender woman, a subject that hasn't been aired on the show yet, but probably will. Fitz says she's not transgender, she's cisgender, meaning her gender identity matches her assigned sex at birth — female. (A transgender person's gender identity would not match their birth-assigned sex.)

"If people think I'm trans, it's not an insult," Fitz says, "but it's important to understand what that actually means. Sometimes people don't know how to describe me, so they use whatever word they've last seen on the Internet."

Ready for Gender 101?

Gender identity is people's internal sense of their gender. Gender expression is the external communication of that gender identity. Fitz's gender identity is female and her gender expression is androgynous — a magnetic mixture of masculinity and femininity presented through her style, physical features, and mannerisms.

"When people label me as trans, I think they really just mean androgynous," Fitz says. "It's an issue of language and a problem in education."

Maybe we can't whittle it down to just vocabulary deficiencies. The public's thirst for a juicy controversy is, after all, enduring. Fueled by Fitz's 5-foot-10 height and lean frame, rumors will no doubt persist. Through it all, she's learned a thing or two herself.

"I've read the rumors, seen them online," she says. "It even came up when I was out with the roommates. Through hearing those terms thrown around, I've realized how much I actually don't know. It's been an opportunity to expand my own knowledge."

It's unlikely that Fitz will turn around the series, especially when the environment and the plots (think tearful Jacuzzi confessions) around her lean so heavily on the trash of past seasons. If anything, she's the last glimpse of what initially made the series revolutionary — interesting stories of compelling and nuanced individuals.

Feedback@SFWeekly.com



Anna Mae Winburn,
big-band pioneer.

The Girls in the Band
*Not Rated. Opens Friday
at the Opera Plaza.*

Judy Chaikin's documentary *The Girls in the Band* explores the evolution of female jazz and big-band instrumentalists and their battles with sexism and racism from the 1930s through the present day, paralleling the emergence of feminism. The surviving women describe how the male musicians could be as schlumpy as they wanna be, but women often couldn't get work if they weren't deemed sufficiently pretty, and few men took them seriously as musicians at all. Of course, not much has really changed in today's Top 40, in which a woman's youth and sex appeal are considered more marketable than her talent — though it's notable that as rock 'n' roll displaced jazz in the popular consciousness, more opportunities ultimately opened up for women, allowing them to prosper based on their talent rather than their fuckability. The Women's Liberation movement of the 1970s is also cited as a turning point, giving them the confidence and wherewithal to pursue their musical ambitions in spite of resistance from men. But *The Girls in the Band* is by no means dry or academic; it's joyous and packed with great music, much of which is not as familiar as it should be, since the fact

that these female bands and performers never got their due is the point.
Sherilyn Connelly

The Square
Not Rated. Opens Friday at the Roxie.

Jehane Noujaim's documentary won the audience award at last year's Sundance before she'd even finished it. But then, the revolution it records wasn't yet finished either. An essential chronicle of the recent and very rocky political history of Cairo's Tahrir Square, Noujaim's project proceeds with the clear-eyed understanding that the public ouster of Egyptian president Hosni Mubarek in 2011 really was just the beginning. Getting deep inside the chaos, *The Square* frames a cross-section of its participants, whose actions and eloquent appraisals Noujaim and her brave crew collect. These subjects include Ahmed Hassan, an energetic and passionate young activist; actor Khalid Abdalla, the star of *The Kite Runner* and a de facto English spokesperson for the revolutionaries; and Magdy Ashour, a politically conflicted member of the Muslim Brotherhood. Of the three, Hassan seems most to enjoy or at least to sense an opportunity in having a camera pointed at him, whereas the professional performer Abdalla treats even his most off-the-cuff appearances with the solemnity of duty. (It's the latter who observes,

"The battle is not rocks and stones. The battle is in the images.") Meanwhile Ashour, who was tortured under Mubarek and now sometimes is taunted by his secular friends, politely embodies the tormented soul of an entire society. Noujaim's film rousingly reveals that the maintenance of hope for a sustainably democratic Egypt requires, above all, tirelessness — of the activists, and of the filmmaker herself.

Jonathan Kiefer

The Nut Job
*Rated PG. Open Friday at the AMC
Metreon.*

World cinema takes a weird turn with Peter Lepeniotis' animated *The Nut Job*, a Canadian-Korean co-production partially funded by state-run South Korean banks as well as their Ministry of Culture, Sports, and Tourism. It's an odd pedigree for a story about a loner squirrel (the quintessentially American Will Arnett) organizing a heist of a nut shop to feed his metropolitan park's denizens for the winter, and the underwhelming final product feels like a patch job. While the *Incredibles*-lite rendition of a 1930s American city is nicely detailed, down to the humans speaking in Damon Runyan-style slang, *The Nut Job*'s attempt to evoke that particular time and place makes the well-publicized closing cameo by Psy leading the cast in "Gangnam Style" all the more cynical, since it couldn't possibly have less to do with the movie that preceded it. Other hints of the opposing forces at work include a curious subplot about the need for the rule of law (take that, Kim Jong-Un!) nestling uncomfortably against the fart jokes. There are hints of a more satisfying version of *The Nut Job* in pantomime sequences where the animals don't speak, even though it would mean sacrificing the welcome vocal work of Maya Rudolph — also the MVP of last year's *Turbo*, which is looking better and better. **SC**



Ahmed Hassan
in *The Square*.

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As the first movie predicted, Detroit did fail, which may be why the new *RoboCop* looks like a Honda.

The Future Is Now

Ten movies we're excited about in 2014.

Yes, this list contains one

arguably unnecessary sequel, one arguably unnecessary remake, and two true stories, but we must be honest with ourselves and allow that franchise propagation taps directly into what makes movies so fun in the first place: pure anticipation.

KUMIKO, THE TREASURE HUNTER

Jan. 20

In this curiosity from those ever-adventurous indie stalwarts David and Nathan Zellner, Rinko Kikuchi stars as a lonely Japanese woman who thought the satchel full of money buried by Steve Buscemi's character in *Fargo* was real, and went looking for it. This is based on a true story. **Jonathan Kiefer**

THE TRIP TO ITALY

Jan. 20

Known for making films that don't resemble each other, director Michael Winterbottom tries a sequel to his quasi-fictional road movie with Steve Coogan and Rob Brydon on a tour of English restaurants and rich comedic rivalry. This Italian reprise sounds delicious, but how will they top the dueling Michael Caine impressions? **JK**

ROBOCOP

Feb. 12

If Paul Verhoeven movies always seemed slightly ill-advised to begin with, remakes thereof must deserve some points for chutzpah. Or so we thought until the 2012 *Total Recall*. But there is at least one good reason to hold out hope for this possibly timeless, possibly pointless parable of a mechanical constable: It stars *The Killing*'s Joel Kinnaman. **JK**

VISITORS

Feb. 21

Director Godfrey Reggio and composer Philip Glass reunite for their first film since completing the *Qatsi* trilogy in 2002. While there's definitely some *Koyaanisqatsi* DNA in this film, it's a more languid work, presented in stunning black-and-white digital 4K and composed of a mere 74 shots — often of silent people unnervingly staring right back at you — and thus never quite picking up the pace required for Glass's controversial trademark doodle-dee-dle-doodle-deedle scoring. **Sherilyn Connelly**

THE WIND RISES

Feb. 21

On the one hand, the latest (and possibly final) anime film from *My*

Neighbor Totoro and *Spirited Away* director Hayao Miyazaki is a beautiful, poetic fantasy about real-life WWII aircraft engineer Jiro Horikoshi, designer of the Zero. On the other hand, the film is already mired in controversy, accused of whitewashing Japan's crimes during the war, and sidestepping the fact that Jiro is

designing killing machines. This is why we can't have nice things. **SC**

NYMPHOMANIAC VOLUMES 1 & 2

March 21 & April 18

The eternal question of "What's Lars von Trier's damage, anyway?" may or



Mystery and mayhem in the seedy Galapagos

may not be satisfactorily answered by this two-part film, the title of which is likely to raise hackles, as is the fact that the genitals of porn actors having real sex are digitally imposed onto the not-porn actors having not-real sex. But von Trier also made two of the most accomplished films of the past half-decade, *Antichrist* and *Melancholia*, so your mileage may vary. **SC**

JODOROWSKY'S DUNE

March 28

Not a new version of *Dune*, but instead a documentary about *El Topo* director Alejandro Jodorowsky's attempt in the mid-'70s to turn Frank Herbert's novel (which Jodorowsky never actually read) into an epic film that Jodorowsky intended to accurately replicate the effects of LSD. Oh, what might have been! Portions of the film are simulated using contemporary designs by H.R. Giger and storyboards by Jean "Moebius" Giraud, both of whom would move on to *Alien*. **SC**

CAPTAIN AMERICA: THE WINTER SOLDIER

April 4

Marvel Studios has always shown interesting taste in directors for its franchise pictures, and bringing on Anthony and Joe Russo — who, together and separately, have directed some of the best episodes of *Arrested Development* and *Community* — for this first post-*Avengers* Captain America flick may prove to be its smartest choice yet. And, best of all, there's no Robert Downey, Jr. around to smarm up the joint. **SC**

THE GALÁPAGOS AFFAIR: SATAN CAME TO EDEN

April 4

Any new documentary from local filmmakers Dayna Goldfine and Dan Geller is one to mark your calendar for. Their latest is the true tale of strange events that occurred when, in 1929, a philosophically inclined German doctor and his lover decided to get away from it all. Featuring the voices of Cate Blanchett and Diane Kruger, among others, it's billed as "Darwin meets Hitchcock." **JK**

WINTER SLEEP

TBD

You might reflexively suppose that title describes the current moment on the moviegoing calendar. But how could it if there's a new film from Nuri Bilge Ceylan (*Once Upon a Time in Anatolia*) coming soon? We don't know many details yet, but as the Turkish cinema titan himself has said, "It's about humans." From him, that's enough. **JK**

FILM LISTINGS

Visit SFWeekly.com/movies for complete film listings
* = We recommend it.

ONGOING

American Hustle Trying to set a somber drama against faithful re-creations of the inherently funny fashions and interior designs of the late 1970s would be tough, so it's a good thing that David O. Russell's *American Hustle* is played as a comedy. The picture follows a New York con man (Christian Bale) and his partner in scam (Amy Adams) as they're recruited by an ambitious FBI agent (Bradley Cooper) to bust crooked politicians, particularly a New Jersey mayor (Jeremy Renner). There's a lot of *Goodfellas* in the DNA, including dueling narrations, an ear-candy soundtrack full of the moribund music of the '70s, and a De Niro cameo, but *American Hustle* is ultimately about America finding its post-Watergate identity. This is symbolized by the amount of time the main characters spend working on their appearance — indeed, the key to the film's themes may be in the hair regimens — and the cast is clearly having a ball, playing broadly pitched Long Islanders who speak with their hands while gnawing on the scenery. If you listen closely, you can hear traces of Bale's infamous "Oh, good for you!" rant from the set of *Terminator: Salvation*, and it's also refreshing to see Renner invested in his character, giving *American Hustle* all the fucks he did not give *Hansel & Gretel: Witch Hunters*. (S.C.)

Anchorman 2: The Legend Continues It took nearly a decade for the legend to continue, but here it is, reuniting director Adam McKay, producer Judd Apatow, and stars Will Ferrell, Steve Carell, David Koechner, and Paul Rudd, who this time shall all buffoonishly negotiate the burgeoning cable news scene of New York City in the 1980s. After an ego-bruising split with his partner (Christina Applegate) and subsequent bottoming out, Ferrell's Ron Burgundy relocates his mojo via a graveyard-shift broadcast of common-denominator-lowering infotainment. This brings new rivalries with a professional nemesis played by James Marsden and a domestic one played by Greg Kinnear, not to mention a pitifully failed attempt at "breaking down the barriers of race by assimilation" with his new producer (Meagan Good). Fittingly, it all climaxes with a cacophonous, cameo-filled brawl between anchor teams from increasingly esoteric cable-TV territories. Like its predecessor, the movie has its share of inspired lunacy and quotable quips, plus some retrospective leisure-suited satire of what 24-hour news hath wrought on America. (At the very least, it hath wrought a culture in which promotion for this film all but requires a string of surreal stunt appearances by an in-character Ferrell on real news broadcasts.) It's all tied together, of course, by the requisite narration from golden-throated veteran newsman Bill Kurtis. (J.S.)

A Touch of Sin Who knew writer-director Jia Zhangke, the pre-eminent purveyor of cinematic China-in-transition poetry, had such a fury building up in him? A gunplay-intensive revenge epic is not the expected thing from this smooth art-house operator, so is *A Touch of Sin* some kind of sly genre subversion, or has Jia finally sold out? In any case, this geographically expansive panorama of a deeply troubled modern China must count as a bold and bloody departure for Jia, whose familiar manner of artful, wistful reflection gives way here to some extraordinarily aestheticized shock tactics. After a stunning and shrewdly disorienting overture, the filmmaker uses his trademark meditative pacing to delineate a de facto Wild West replete with ruthless corruption, hordes of have-nots in dire straits, and the trickle-down debasement of callous lethal violence. Yu Lik-wai's exquisite cinematography prioritizes main-player focus in a blur of rough-edged, ominously hazy background landscapes, and an arresting signature image emerges, of blood-specked Jia regular Jiang Wu in trench coat and toting a tiger-flag-wrapped shotgun. He and the other three leads, Wang Baoqiang, Zhao Tao, and Luo Lanshan, inhabit their respective episodes so fully as to suggest a collective self-immolation. Wherever Jia intends to go with this exceptional film, it's clearly a place from which there's no going back. (J.K.)

August: Osage County Testing an idea that every unhappy family is historic in its own way, John Wells directs Tracy Letts' adaptation of his own prize-studded 2007 play. Here's what happens when a venomous, painkiller-addled matriarch (Meryl Streep) and her three willful adult daughters (Julia Roberts, Juliette Lewis, Julianne Nicholson) reluctantly reconvene in their stuffy Oklahoma homestead: The place boils over with scandalous family secrets, bellicose recriminations, and possible Oscar nominations. Owing much to the dysfunctional-family tradition of Great American dramaturgy — it seems worth noting that Letts himself has performed in Edward Albee's boozy matrimonial melee *Who's Afraid of Virginia Woolf?* on Broadway — the *August: Osage County* movie teeters precipitously close to a camp catastrophe, only then to disappoint by maintaining unneeded respectability. Wells' cinematic strategy seems mostly to be a matter of preserving the source play, and Streep's mondo performance in particular, for posterity; this tactful approach is not unprecedented (see also: 2008's *Doubt*) and not without rewards, but it is unsatisfying. (Even if a more aggressive or imaginative film-language translation might just as easily have backfired or violated the material.) Co-stars Margo Martindale, Chris Cooper, Abigail Breslin, Dermot Mulroney, and Sam Shepard acquit themselves well, while Ewan McGregor and Benedict Cumberbatch seem unfortunately more confined by their roles than flattered. They all seem happy, though, to share the unhappiness. If the movie never quite gets over having derived from the play, it does at least give the cast a safe space to do its bawling and brawling. (J.K.)

Caught in the Web Whatever else may happen when and if China takes over the world, our Internet culture won't change all that much, judging from recent net-saturated Chinese films such as *Finding Mr. Right* and now Chen Kaige's *Caught in the Web*, which purports to be about cyber-bullying but doesn't have much new to say about that or anything else. After receiving a cancer diagnosis, executive secretary Ye (Gao Yuanyuan) is too distracted to give up her seat on the bus to an old man, in spite of the morally righteous crowd of people yelling at her to do just that, and of course the incident is recorded and made a viral sensation by a passenger who happens to be a cub TV reporter (Wang Luodan). For as much noise is made about online commenters and the dishonesty and corruption of both old and new media, *Caught in the Web* keeps distracting itself with soapy subplots, and why Ye never explains that her self-absorption was due to shellshock from the cancer diagnosis isn't addressed. Possibly it's a cultural difference, but mostly it just feels like a plot convenience. And did you know that Crossfire-style yak shows often encourage their talking heads to disagree and argue in order to get better ratings? Shocking but true! (S.C.)

Grudge Match Presented with a sports comedy starring Robert De Niro and Sylvester Stallone as cantankerous out-to-pasture boxing rivals, will your expectations be raised or lowered by knowing that its director, Peter Segal, is the man responsible for the Adam Sandler remake of *The Longest Yard*? Oh, never mind; *Grudge Match* isn't really an expectations kind of movie anyway, and actually it isn't half bad. For what it is. These two Pittsburgh pugilists have been pissed at each other for 30 years, and there is a woman, played a little helplessly by Kim Basinger, who once came between them. This all seems like reason enough for a young fight promoter, played by a mugging Kevin Hart, to set up their "Grudgement Day" rematch. Sentimental family subplots and multiple training montages ensue. Along with a few genuinely funny moments, Segal doesn't resist the canned schmaltz of Tim Kelleher and Rodney Rothman's script, and neither do the stars. Stallone wears his testy old-man melancholy with touching conviction, and De Niro makes the art of paycheck collection seem downright generous, like he's doing an event for charity. Similarly, Stallone's trainer is played by Alan Arkin, who lately seems to come running to the dinner bell of geriatric shtick, but that doesn't mean he can't please a crowd. (J.K.)

The Invisible Woman As a sort of counter-programming to the relentless pep of *American Hustle* or *The Wolf of Wall Street*, may we suggest Ralph Fiennes' stoic and tastefully oblique Charles Dickens biopic? In his sophomore feature as a director, Fiennes avails himself of some impressive production values, including discretion and intelligence, unhurriedly homing in on the clandestine affair between middle-aged Dickens (Fiennes) and teenaged aspiring actress Nelly Ternan (Felicity Jones), to whom the movie's title and narrative perspective pays somber tribute.

The restrictive social context of the affair is filled out with wise awareness by Kristen Scott Thomas as Nelly's mother and Joanna Scanlan as Charles' wife, but our first dramatic priority clearly is that low-boil love story between the master and the mistress. Abi Morgan's script alertly adapts Claire Tomalin's Dickens biography, but the prevailing sense of collectedness must come from Fiennes, whose best performances always seem somehow invitingly recessive — as befits his portrayal of a publicly venerated Victorian. Muted, mannerly, and more thoughtful than adventurous, *The Invisible Woman* doesn't quite teem with life, but it could be called Dickensian for so sensitively exploring the idea that, as Nelly concludes from her experience, "Whoever we're with, we're alone." (J.K.)

Liv & Ingmar You wouldn't expect the director of *Persona* or *Cries and Whispers* to be the kind of guy who draws hearts along the margins of love letters, but that's one of the humanizing revelations about the late Ingmar Bergman in Dheeraj Akolkar's engrossing documentary *Liv & Ingmar*. Still sharp in her late 70s, Liv Ullman tells of how the 47-year-old Ingmar and the 25-year-old Liv fell in love in 1965, the half-decade that the jealous Bergman functionally kept her prisoner (the older, wiser Ullman admitting that she fought to maintain their relationship for a year longer than she should have, not knowing how or when to let go), and, finally, the post-breakup friendship that resulted in their best work. Clips from the several movies and television shows they made are remixed to illustrate the highs and (mostly lows) of their relationship, usually with Max Von Sydow as Bergman's cinematic avatar, as well as the aforementioned letters and other bits of Bergman ephemera, including his teddy bear(!). It's also fascinating to see his beloved Fårö Island, so iconic in the black and white of his 1960s films, shot today in full digital color — though the darker, stormier island is more evocative of the fascinating love story that is *Liv & Ingmar*. (S.C.)

Inside Llewyn Davis Given its title and its makers, the Coen brothers' new movie might conceivably be a 105-minute proctology joke, but actually it's an incisive, melancholy drama, with some funny bits, about the burgeoning folk-music scene in early-1960s New York. (The very fine 1963 album *Inside Dave Van Ronk* is a clear inspiration here.) Oscar Issac plays the eponymous anti-hero, a true but willful talent who won't compromise, and this wintry week-in-the-life tracks him up and down Manhattan and halfway across the country as he struggles toward a personally acceptable version of success. It's a cautionary tale, but not condescending, and all the more moving for it; the Coens can be so good when they just get over themselves. The music is consistently fine, the design details expertly observed, and Isaac seems exquisitely situated between standout supporting performances by Carey Mulligan as a fellow scenester and combative lover, John Goodman as a bloviating jazzman, and F. Murray Abraham as a Chicago impresario. Mulligan's character in particular deserves a fuller arc than she gets, and some scenes' intentions seem fuzzy, but the filmmakers get away with that because it's all done with such extraordinary, experience-abetted confidence — and sincerity, which is nice, and a relief, to see from them. (J.K.)

Lone Survivor As if to atone for his 2012 debacle *Battleship*, Peter Berg's *Lone Survivor* is the kind of testosterone-drenched war movie your dad probably liked to watch on Saturday afternoons. Based on a highly disputed book about what the film's poster touts as "True acts of courage," *Lone Survivor* pits four Navy SEALs against the Taliban in a lush section of Afghanistan. It's no secret that Mark Wahlberg is the title character, and he and his bros Taylor Kitsch, Emile Hirsch, and Ben Foster take an endless amount of abuse — including repeated tumbles down rocky hills, sequences just begging for the "Yakety Sax" treatment — while managing to kill bad guys with one shot, before getting their own artistically back-lit deaths. It's the military equivalent of torture porn, and Berg spends the first act making sure we love these lugs with the wonderful mugs now more than ever. He even includes a shimmering Explosions in the Sky score that evokes Berg's great *Friday Night Lights* television series, as does the presence of Kitsch and the reprise of Lights' motivational "full heart" mantra. Unfortunately, *Lone Survivor* will probably be a great recruitment tool, full of totally-not-ho-

merotic male bonding (their stateside girlfriends are nags) while ignoring big questions of whether we should be in Afghanistan at all. (S.C.)

The Past Asghar Farhadi's *The Past* is a domestic drama with equal emphasis on both of those words. The drama is frequently intense, and much of it is set in a single house that has too many people in it, at least from the characters' perspective. After four years away, Ahmed (Ali Mossaafi) returns to the house he once shared with his wife, Marie (Bernice Bejo), to finalize their divorce so she can marry her new boyfriend Samir (Tahar Rahim), who now lives there. Also present in the house are Ahmed and Marie's young daughter, Samir's troubled son from a woman who is now hospitalized and comatose after a suicide attempt, and lurking around the edges is Marie's also-troubled teenage daughter from a previous marriage. Things just get messier from there, old and new lives intersecting roughly, people trying to come to terms with each other's pasts as well as their own, with a recurring theme of very bad communication: Conversations frequently happen through glass, the conversants either unheard by us or each other, and much of the third act revolves around who did or did not read what e-mails, and who may have forwarded e-mails that they shouldn't have. It's occasionally tricky to keep track of, but that's how the past (and present) is. (S.C.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham.
To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Clay Theatre. *The Past* (Le Passé): A new dramatic mystery from Oscar-winning Iranian director Asghar Farhadi (*A Separation*). Daily, 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. Bad Movie Night: Hosts Sherilyn Connelly (aka *SF Weekly's* film critic) and Jim Fourniadis lambaste popular movies whose quality ranges from so-so to seriously awful. Sundays, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Embarcadero Center Cinema. *Inside Llewyn Davis*: Oscar Isaac occupies the title role in this Coen Brothers film about a Greenwich Village folkie set in the early '60s. Daily, 12 Years a Slave: Chiwetel Ejiofor, Michael Fassbender, Benedict Cumberbatch, and Brad Pitt star in director Steve McQueen's powerful drama set in antebellum America. Daily, Nebraska: Bruce Dern and Will Forte star in a Midwestern road movie shot in black-and-white by director Alexander Payne (*The Descendants*, *Sideways*). Daily, *The Invisible Woman*: Ralph Fiennes stars in and directs this biopic about Charles Dickens' midlife love affair with a teenage girl who must remain secret. Daily, *Dallas Buyers Club*: Matthew McConaughey continues his run of challenging roles in this true-life tale of a 1980s Texas cowboy who's diagnosed as HIV positive. Daily, *Philomena*: Irish dramedy starring Dame Judi Dench and Steve Coogan and directed by Stephen Frears. Daily, 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenter-Cinema.htm.

Exploratorium. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 528-4444, www.exploratorium.edu.

Opera Plaza Cinemas. *Blue Jasmine*: Woody Allen's latest dramatic comedy, set in San Francisco and starring the inimitable Cate Blanchett. Daily, *Caught in the Web*: Director Chen Kaige (*The Last Emperor*, *Farewell My Concubine*) focuses on high-tech modern China in this Internet-centric drama. Daily, *Liv & Ingmar*: Documentary about the fertile creative relationship between Swedish director Ingmar Bergman and actress Liv Ullman. Daily, *The Great Beauty*: Fellini-esque Italian drama directed by Paolo Sorrentino. Daily, *Blue Is the Warmest Color*: French coming-of-age love story (based on the cult graphic novel) that won the Palme d'Or at the 2013 Cannes Film Festival. Daily, 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.



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Behind the Potsticker Curtain

Exploring the Silk Road influences of a lesser-known Chinese cuisine.

By Anna Roth

Any serious food enthusiast

can explain the difference between Tuscan and Sicilian cuisine; between the food of Parisians and their Provençal counterparts; between the predominant ingredients of northern and southern India. And yet despite its size and culinary diversity, most of us who didn't grow up with the culture don't know a lot about the culinary regions of China outside of Canton, Sichuan, and Hunan.

In the past six months, two restaurants have opened in San Francisco that specialize in the food of Xi'an, a city in the middle of China best known as the home of the terracotta warriors. But Xi'an is also an important culinary city — it was a major stop on the Silk Road, and as such, has a significant Muslim population whose influences can be seen in the lamb dishes, the flatbreads, and the Middle Eastern spices like cumin. The menus at these restaurants share a lot in common with the Chinese fare that's planted a foothold in America, but hidden among the potstickers and hot-and-sour soup are a few dishes that offer a new perspective on Chinese food.

One of Xi'an's most famous dishes is yangrou paomo, a lamb soup studded with small pieces of unleavened flat bread (\$8.95). It operates on the same principle as chicken and dumplings, but at least in the version at Xi An Gourmet at Second and Geary, the soup is spicier and more interesting than that bland Western comfort food. It has bits of meat, mushrooms, and a few soft glass noodles swirling around the broth to add texture. It's a soothing dish designed for people who really like lamb.

An affection for the meat will be rewarded too by the traditional lamb dumplings, which have thick, chewy skins and an intense gaminess that's only slightly tamed by the vinegary dipping sauce (\$6.89). (Those who want a milder flavor can go with the pork-and-cabbage versions, which are more like steamed pot stickers.) But anyone who likes kebabs will enjoy the Shaanxi lamb sandwich (\$5.95), an ancient form of the hamburger that pairs fatty, grilled, cumin-scented meat with a soft, subtle, steamed roll.

The table's favorite dish, it must be admitted, wasn't Xi'an at all — it



Beef tendon soup with hand-shaved noodles at House of Xi'an Dumpling

Juan Pardo

was the spicy octopus tentacles, an intriguing take on calamari with tender, breaded-and-fried octopus legs in a spicy sauce with a generous amount of Szechuan numbing peppercorns (\$12).

Our whole meal was a bit of an ordeal. A few things ordered were never received, though they were taken off the bill at the end. It was difficult to flag down waitresses for water refills or the bill request, despite a half-empty restaurant. The fluorescent-lit, linoleum-tiled room, formerly the Chinese-American Shandong House, had little personality save for the colorful, handwritten pieces of paper on the walls trumpeting the specials. Thankfully the food spoke for itself.

Closer to the center of the city is the also-new House of Xi'an Dumpling, which sits on Kearny at the intersection of Chinatown and North Beach. This spot has better lighting and cheery and welcoming service, though it does have unfortunate mustard-yellow walls and there's no beer-and-wine license yet (they're working on it). Still, the prices are cheap, and a man in the back pulls noodles and folds dumplings behind a piece of plexiglass while diners watch.

Start with shredded pig ear, a dish more about texture than flavor. The thin, cold, marinated strips were faintly sweet and bacon-y, but each bite was all about the interplay of soft fat and the subtle crunch of the cartilage.

House of Xi'an Dumpling didn't offer the Xi'an specialties like the lamb sandwich or bread-and-lamb soup, but there were fatty, generous skewers of lamb redolent of cumin and chile flakes (\$6.95), lamb dumplings with the same doughy, wrinkly skins of the region (\$7.95), and hand-pulled noodles that appeared in the excellent, fortifying soups (\$6.95).

Decadent beef tendon had a luscious, silky broth with a surprising backbone of spice, filled with noodles that had the right texture — the kind that give up a bit of a fight before yielding to the teeth. Chicken soup was one of the best bowls of the stuff I've ever had the good fortune to come across, rich and savory, with seasoned chicken pieces that tasted like fried chicken without the skin. I made a mental note to come back for it on a cold, foggy day, or when I was feeling under the weather. It felt restorative.

Dumplings are right in the name

of the restaurant, and they were fine, if nothing exceptional. The pork-and-cabbage variation (\$6.95) was nearly indistinguishable from the lamb — both had mushy meat in a bland wrapper, and needed the vinegar sauce to give them flavor. The restaurant also offered soup dumplings, xiao long bao (\$6.95), and if its version was not as great as those at Shanghai Dumpling House or Kingdom of Dumpling, they were at least good enough, especially considering their accessibility to downtown workers.

Would I recommend either of these as can't-miss S.F. Chinese restaurants? Probably not. But would I come back to explore the flavors of a region that, until a few weeks ago, was a complete culinary blank for me? Absolutely.

Anna.Roth@SFWeekly.com

Xi An Gourmet
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Chicken and waffles:
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champions.

Victory Hall/Little Skillet

EAT FRESH EATS

Drinking Our Way to Victory

By Pete Kane

In the former Cento space on a one-way alley close to the ballpark comes Victory Hall & Parlor, an upscale sports bar in the grand tradition of getting drunk in attractive, neo-vintage spaces. Although not entirely finished, it's fully built out, the kitchen's open, the bar's serving beer and cocktails, and the long communal-ish tables make arguing over sports stats more appealing than usual. And, as a master class in synergy, Victory Hall has partnered with a certain neighbor.

Known for turning frowns upside down after a missed Caltrain and a favorite among people who hope the fried chicken trend will never die, noted Farmerbrown spinoff Little Skillet has expanded into Victory Hall on the weekends — its original to-go window being adjacent — with brunch and bar food. Among all the waffledogs and po'boys come experiments in sticky buns and the like. It is indeed a victory, 'cause everyone's a winner.

Overall, Victory Hall has a type of upscale-saloon grandeur that almost threatens to engulf it if it's only used as a place to watch the Niners on a big-screen. Oddly light-filled in spite of being on the ground floor plus the

unaccommodating slant of winter sun, it makes a nice alternative to dark, claustrophobic speakeasies and would actually make a wonderful venue for a wedding. But eight-piece chicken and waffles will do for now.

Victory Hall & Parlor
360 Ritch, 543-4255,
victoryhallsf.com.

Microdistilling: The Next Big Thing?

By Anna Roth

I recently spent a week in my hometown Seattle, where I was surprised to find that a whole microdistilling scene had sprung up. The city is now home to nearly a dozen craft distilleries making creative versions of whiskey, gin, vodka, and more (when I left in 2008, there was one). It made me wonder why San Francisco, with all of its emphasis on local, small-batch food, doesn't have many craft distilleries of its own.

It looks like that's changing. Falcon Spirits, a new distillery making a gin called Botanica Spiritvs and with plans to expand more, is going into Richmond. It joins Seven Stills, Anchor, 1512, No. 209, and St. George Spirits in the Bay Area's small but growing distilling community.

We'll see more small distilleries opening in 2014 and be- >> p30

RECENT OPENERS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfbayweekly.com.

Rare Barrel: A new brewery dedicated to sour beer opens in Berkeley. The tasting room housed inside the production facility, with its 10 beer taps, is open on Fridays and Saturdays, and also offers sandwiches and salads. 940 Parker, Berkeley, (510) 984-6585, therarebarrel.com.

Super Duper Burger: The seventh location of this popular burger chain has opened in the FiDi near the Embarcadero. Expect the usual menu of Niman

Ranch burgers, free-range chicken sandwiches, Straus milkshakes, and local beer and wine. 98 Mission, 974-1200, superduper.com.

Three Twins: Two years after the Haight/Fillmore scoop shop was destroyed in a fire, the organic, innovative ice cream store is back with 12 flavors, ice cream sandwiches, and pints-to-go. 254 Fillmore, 487-8946, threetwinsicecream.com.

Verbena: This Russian Hill Cali-cuisine spot comes from the folks behind Berkeley's Gather. Expect menu items like duck meatballs, pig trotter terrine, and seafood sausage, along with a producer-focused wine list. 2323 Polk, 441-2323, verbenarestaurant.com.

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Fresh Eats from p29

yond. The California state Legislature recently passed Assembly Bill 933, which gave craft distilleries the power to charge for alcohol tastings on-site as of Jan. 1. (Previously they could offer samples but not charge for them; the new law made distillery tasting rooms more like those of wineries and breweries.) Give it five years, and we'll have a distilling scene to rival Seattle's.

Truly local whiskey and other grain-based spirits still have some time coming, however. Incredibly, California has no malting house, so brewers and distillers need to go out of state for malted grains. But that could be changing too. St. George Spirits' Lance Winters and others are working to build the state's first malting house in Sonoma; with it, the local booze scene can really take off. We'll drink to that.

Hog Island Expands Its Empire

By Anna Roth

You'll have to find a new source for your Hog Island Sweetwaters for the next few months. The oyster company has closed its Ferry Building doors briefly while it expands to the area across the hallway, formerly housing Ferry Plaza Seafood.

This is great longterm news for everyone who loves Hog Island oysters but hates waiting in that often-long line. Even better news is that the new, 125-seat location — half indoors, half-outdoors — will have a cocktail program designed by Scott Beattie and Michael Jack Pazdon of St. Helena's Goose and Gander, who will be making drinks with local spirits and plants from the Hog Island Farm in Marshall.

The new, improved Hog Island is set to reopen in the spring. In the meantime, the oyster company will be selling shucked oysters (raw and barbecued), grilled cheese sandwiches, and fresh oysters and shellfish to go at the Ferry Plaza Farmers' Market on Tuesday, Thursday, and Saturday. In addition, the oyster farm's original Marshall location is still a really fun day trip, the counter at Oxbow Market in Napa is a nice stop in wine country, and you can usually find Hog Island oysters at restaurants around the city like Zuni Cafe, Hayes Street Bar & Grill, Foreign Cinema, Namu, and Anchor Oyster Bar (consult the website for a full list of locations).

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**More Reviews,
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All About the
Bay Area
Food Scene

Off the Rails

I've ordered the drink special, which is some kind of modified Mai Tai. Jimmy has ordered "Let us make you something tasty!" from the non-alcoholic section on the menu.

"I feel like I'm just too happy," Jimmy says, grinning. "Like some day somebody's going to pull me over and say 'I'm sorry, you're having too much fun, this has to stop.'"

I nod although I do not, in fact, know that feeling. It's also complicated: Moments before telling me that, he was explaining that he needs to stop drinking. He keeps falling into bed with the wrong women when he drinks.

"I don't know why I keep sleeping with crazy," he says.

My drink arrives. It's busy, full of chopped plants and ice, right up to the rim. I have to drink it through a straw, which always annoys me. But I have to admit it's worth the trouble. Good stuff. "Sure you do," I say.

"What?"

"You know exactly why you sleep with crazy. Talk it through."

We're at the recently opened Third Rail in Dogpatch. Jimmy's been pushing me to visit the bar for weeks. He helped install the sign outside.

Normally I would never go to review a bar with someone affiliated with it. It stinks of insider collusion. But this is Jimmy asking, and I try to give the kid what he wants.

Jimmy helps people. He builds arenas for robot fights, he builds sets for theater plays, he paints, he roofs, he has a truck that hauls other people's loads across bridges. When I had to move apartments during a difficult transition Jimmy helped me do it, along with Chicken John and a fascinating itinerant former-programmer named Joseph who sleeps in the scarier-looking white van I've ever seen. Jimmy is a kind of public resource for a large community of artists, eccentrics, and dreamers in San Francisco — and when he's not working for free he tries never to charge more than he thinks we can handle.

The kid asks for something? I say yes.

His friends make a good tavern, too. Third Rail is sleek and attractive with a gorgeous bar big enough to fit four hipsters in the center of the room. The tables are small and intimate, the décor is minimalist, and there's plenty of space to stand.

The drink menu is a weak list of beers and wines with a selection of

16 specialty cocktails. That, and the gourmet jerky they serve as bar food, is where the action is.

They don't miss a beat on the mixed drinks. The 601 Apertif (Sutton Cellars vermouth, prosecco, ginger, honey, lemon) is tasty and the Tally Ho (gin, yellow chartreuse, ginger, lime) is sublime — while the nine kinds of jerky are dangerously, addictively, good.

My criticism of Third Rail would be that it's too new. The plastic just came off. It has no grooves, no ghosts, no notches or history ... and that means no character. But that's a timing thing; it'll come. And soon. If I lived in Dogpatch, I don't think I could stop myself from dropping by. Living nowhere near there, I still might go back.

"They're easy," Jimmy says of his crazy girls.

"Um-hmm."

"They're exciting."

"Yes."

Then he says something that surprises me. "And I'm a really good person in their eyes, and I see that and feel that from them, which makes me love me too."

"Huh." That's not something I associate with chasing crazy.

"So I guess that's it. It makes sense after all." He smiles self-deprecatingly. "I need to stop drinking, though. All the same."

That's ... it's an impulse-control thing, you know? Self-control — no one in my family has it."

I remember my 20s being like this: up and down, from joy to despair in the same breath. We always learn the hard way. Except that I didn't. I seemed to have a guardian angel back then, as I crashed around the world, stepping in whenever I stepped across the line, keeping me safe from the consequences of my own idiocy. I don't know why I was so blessed. But it means I only understand so much of what he's going through.

"Why do I do anything?" Jimmy asks. "One reason, really: I'm hoping I stumble on something purposeful I can do, to make my life have meaning."

That I understand completely. "Wanna get dinner?" I ask. I could eat the jerky all night, but that would be a stupid decision.

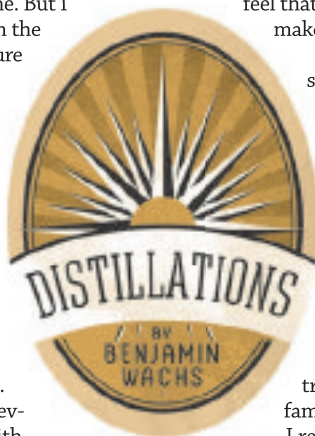
"Definitely."

On the way out he gets a call: A guy needs help with a thing on Haight at 5 a.m. tomorrow.

"Sure," says Jimmy. "I'll be there for you."

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MUSIC

"A 'LUCY IN THE SKY WITH DIAMONDS' FOR THE ABLETON LIVE ERA."

Humming Along to New Pants

Painted Palms are not Don Henley, but you'll probably hear both in a mall one day.

By Ian S. Port

Your skepticism is warranted. Your indifference is understandable. The musical landscape is lousy with twentysomething duos using electronic instruments to make vaguely psychedelic pop, and most of them hit with all the uniqueness and allure of a brand-new Urban Outfitters location.

It would be dishonest to claim that San Francisco's Painted Palms does not belong to this milieu, just as it would be unrealistic to suggest that you definitely won't hear songs from the band's long-awaited debut album pumping out of your local American Apparel anytime soon. That is entirely possible. It is also possible — and maybe even likely — that you would wake up the next morning with that Painted Palms song stuck in your head, and find yourself happy about it. (At least if you heard the right song at the right volume, and you weren't too busy digging through the selection of American Apparel dog hoodies.)

After two EPs, a national tour with Of Montreal, and the compulsory buzz from a couple of national music websites, Painted Palms have done something on *Forever*, their debut album, that a lot of their twentysomething sampler-loving peers have not. They have managed to write songs. Not beats with lyrics over them, or stunted riffs copied-and-pasted to last three and a half minutes, but songs, with structures and changes and hooks and lush canopies of sound. Songs tell a musical story: They have a beginning, an end, and a climax somewhere in between, and a few parts that stick inside your head whether you notice right away or not. Most of the tracks on *Forever* have that, and a handful of them work very well. Which is how this young duo manages to stand out among that large cohort of would-be clothing store-soundtrackers.

Painted Palms didn't start out so auspiciously. Three years ago at a family gathering in Louisiana, cousins Christopher Prudhomme and Reese Donohue found themselves with some time to kill before dinner. Both had grown up on a classically casual American diet of music: piano lessons abandoned after a few years, picking up guitar in their early teens, some bands in high school. By the



Reese Donohue (left) and Christopher Prudhomme, now living in the same city.

Andy DeSantis

time dinner came that evening, they found themselves with the outlines of a song. Donohue went back to San Francisco, but he kept working on music with his cousin through the Internet and over the phone. He'd come up with a short, repetitive beat on his laptop, and send it to Prudhomme, who'd record vocals over it and send it back. Then they'd fiddle with the result for a while before sending it to a blog. They worked this way for two years, releasing music in small bursts: hazy, Balearic pop with vocals steeped in echo, watery atmospheres, gleeful or apprehensive exclamations — you know the sound. It wasn't terribly unique, but something about it worked, and people noticed. Of Montreal's Kevin Barnes heard an EP and invited the group to tour with his band of Athens, Ga., weirdos. Painted Palms had a month to figure out how to perform live.

In January 2013, Prudhomme finally moved out to San Francisco. Before starting work on their first album, the two spent a few months just experimenting, trying to hone their skills. This kind of music Painted Palms and so many others make usually evolves in one of two directions: toward the dancefloor, and those longer, less-structured compositions that consist of beats arriving and departing, or toward more traditional songwriting, with all the

elements mentioned above. Someone like Chaz Bundick, for example, releases his song-focused music as Toro y Moi, and gets his club-thumping ya-yas out under his Les Sins moniker. Painted Palms' goal was to combine the endless sonic potential of contemporary gear like samplers and synths with the endearing pull of classic, trippy pop-rock — a "Lucy in the Sky With Diamonds" for the Ableton Live era, if you will.

It was the riskier route to take, but also the potentially more rewarding one. Songs, after all, have a peculiar staying power that tends to defy fashion. Imagine how many different kinds of clothing stores "Heart of Gold" or "Brown Sugar" have played in. Think of Don Henley's terribly effective and utterly uncool "Boys of Summer," which still gets played on the radio, and probably even in Urban Outfitters. Even goofy good songs last.

Painted Palms aren't in the same ballpark as Neil, or the Stones, or even Don Henley. But at least they're playing the same game, imparting strong feelings in most of *Forever*'s 12 tracks. "Hypnotic" bounces through samples of sitar and piano, lyrics echoing through a hall of mirrors until the echoes coalesce into a beat — a "Tomorrow Never Knows" for the age of Delorean and Yeasayer. "Too High" is a loping, lysergic overload, with giddy textures fluttering

around a simple, driving structure. It's less about taking too many drugs than the experience of feeling more feelings than words can express. The title track assumes a darker tint, ominous drum rolls building into a descending chorus of synth storm clouds and some of the most unadorned, evil-sounding guitar on the album; it asks, what should we do forever? You hear tricks throughout the album borrowed from the titans of this style — the Beatles, the Beach Boys, the Zombies — but always submerged beneath layers of electronic effects, and bearing that distinctly early-adult emotional mix of fear, wonder, and self-doubt. (Donohue is 27; Prudhomme is 24.)

Sometimes it's hard to say whether the melodies or the beats win out on *Forever*. The band performs with a drummer live and, Prudhomme says, emphasizes its dancey aspects in order to make its shows more of a party. But most of the songs on Painted Palms' debut album shouldn't need much re-jiggering. They have presence, texture, and hooks. They linger in your mind. They'll go a long way toward making those corporate halls of cool-hawking hospitable.

Painted Palms

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MUSIC SIZZLE & FIZZLE

Highs and lows from the last week in S.F. music.

SIZZLE

■ This year's **Coachella** festival features Outkast, Arcade Fire, Muse, and almost every other band someone said was cool in the last year. Fortunately, a bunch of them have already announced Bay Area shows – and more will in the coming weeks – so you can see much of the line-up while staying out of the heat.

■ The newish S.F. party **Isis** strives to attract a “polysexual” crowd, meaning it's friendly to gays, straights, and everyone outside and in between. As we



Brittany B. at Isis

discovered on a recent Saturday, Isis definitely cultivates a more feminine atmosphere than your typical nightclub, making it something of an outlier in the S.F. scene.

■ Local quartet **Happy Diving** recalls everything we love about sludgy, '90s bumper-pop like Weezer, Dinosaur Jr., and Guided By Voices. The group's self-titled debut EP is excellent – tuneful, fuzzy, and catchy. You can stream the whole thing on our blog, and Father/Daughter Records is releasing a cassette version Feb. 18.

FIZZLE

■ Because **Metallica** cannot do anything normally anymore, the group has announced plans to perform with Chinese pianist Lang Lang at the Grammys. To which we say, huh? Will Metallica be drastically turning its notorious rumble down? Or will Lang Lang connect his piano to a wall of amplifiers? Either way, it's going to be weird.

■ When **Ke\$ha** has an eating disorder, you know something is drastically wrong with our expectations of females. The singer who was once a bright beacon of self-love and body acceptance checked into rehab, but we need her message of reckless acceptance now more than ever.

■ Covering the classic Italian love song “Con Te Partirò” – which was perfected by Andrea Bocelli, among others – is a fine idea. But then **Vampire Weekend** went and did a reggae version. Ugh! Why not just record a dubstep take on “Nessun Dorma” while you're at it, guys?

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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LIVE NATION citi



Levon Vincent

Riding the Edge

Local party and label Icee Hot celebrates four years of out-there sounds.

By Derek Opperman

The bleeding edge of dance music can be difficult to find, but San Francisco is lucky enough to have Icee Hot. For the past four years, the party and label — composed of XLR8R editor-in-chief Shawn Reynaldo, local producer Ghosts on Tape, graphic designer Low Limit, and DJ extraordinaire Rolliie Fingers — has been responsible for promoting innumerable new sounds from every corner of the globe, beginning first with U.K. bass music and then branching out to encompass hyper-futuristic techno and nearly every strain of house. This month marks the party's fourth anniversary, and to celebrate, it's going big, with three headliners that cover the full spread of the party's musical leanings. (Full disclosure: I sometimes write for XLR8R.)

Sitting atop the bill is Levon Vincent, an old-school New York house DJ who got his start spinning at famous Giuliani-era clubs like Red Zone and the Limelight, but who became famous after moving to Berlin and embracing its warehouse-sized industrial ethos. Tracks like the screaming crossover hit "Man or Mistress" and the dubbed-out "Invisible Bitch Slap" are both oddly familiar and completely alien in the way they work, with rugged techno rhythms evocative of the grind of rusty engine pistons and sparse, repeating melodic motifs informed by his classically trained background in music theory. As a DJ, he has few equals due to his sharp technique, which uses abrupt, turntablist-style cuts to create on-the-fly percussive patterns that spike across the surface of his track selections.

Along for the ride in the main room is Joey Anderson, one of the leading lights of the modern East Coast deep house movement. He comes from a house dancing background, traveling as far as Japan to pit his otherworldly and highly fluid style in competitions. Anderson's music reflects this, featuring a meandering and aquatic aesthetic that could almost be classified as ambient if it wasn't built around such upfront drum programming. His breakout record came two years ago with the rubber-band bass and piano-driven "Earth Calls" (which became a late-night hit in clubs partly due to its inclusion as the opener on Levon Vincent's Fabric 63 mix, recorded for the London superclub of the same name). The past year has seen him pursue an aggressive direction, with Fall Off Face, his release on Amsterdam techno label Dekmantel, revealing a harder peak-time sound characterized by warbling acid-house bass lines and more frenetic tempos.

If neither of those do it for you, head to the Public Works loft for a change of pace courtesy of an extended set from London selector Floating Points. His performance promises a light, eclectic touch, with selections that move gracefully between the jazz-minded complexity of broken beat and the swallowed-up depth of UK dubstep. Add up all three — plus the resident DJs and guest sets from Honey Soundsystem's Jackie House and Jason Kendig — and you have the makings of a party so solid we'd run out of breath if we tried to recommend it more highly. Don't think about it — just go, you'll thank us later.

Icee Hot Four Year Anniversary with Levon Vincent, Joey Anderson, Floating Points, Shawn Reynaldo, Ghosts on Tape, Rolliie Fingers, Low Limit, Jackie House, and Jason Kendig at Public Works
10 p.m. Saturday, Jan. 18. \$10-\$20; publicsf.com

OTHER WORTHY PARTIES THIS WEEK

Public Works, Robot Ears, and Direct To Earth present Ida Engberg at Public Works, 9 p.m. Friday, Jan. 17. \$12-\$20; publicsf.com

Turns out there's more to Swedish dance music than its prolific EDM output might suggest. One example is Ida Engberg, a DJ who came up in the Stockholm techno underground. Her sets are stripped-down and minimal, blending tech-house dancefloor appeal with a purist vision of "proper" techno.

Play it Cool Avalon Emerson Record Release Party at Balançoire, 9 p.m. Friday, Jan. 17. \$5; howtoplayitcool.com

The past couple years have seen the rise of a fresh generation of underground producers in San Francisco. One of them is Avalon Emerson, a DJ whose tracks navigate between the ruggedness of European techno and the release of American house. This month marks the debut of "Pressure"/"Quoi!", her first 12-inch single. Expect break-laden madness when she headlines this month's all-residents edition of Play it Cool. (Full disclosure: She's my girlfriend, and we're both involved in the party.)

So Stoked presents Frequency 8 at DNA Lounge, 7 p.m. Friday, Jan. 17. \$20; dnalounge.com

A lot of parties claim to capture the spirit of raving, but few do it as well as So Stoked. It's a kandi-coated affair that features a euphoric explosion of high energy sounds and a diverse crowd. This month it features the musical selections of Frequency 8, one of the city's most respected old-school psytrance rave crews.

Honey Soundsystem's Martin Luther King Jr. Day Party at BeatBox, 9 p.m. Sunday, Jan. 19. \$5-\$10; beatboxsf.com

At this point, it's pretty much a given: Honey Soundsystem is one of the best, if not the best, party crews in San Francisco. However, since it stopped its sweaty and house-leaning Sunday night residency at Holy Cow, getting a full dose has proven difficult. This Sunday that's all about to change, as it takes the party to Beatbox for a wild one-off all-nighter featuring its full roster of residents.

MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

CLUBS

WEDNESDAY 15

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Connan Mockasin, Disappearing People, Faux Canada, 9 p.m., \$10-\$12.
El Rio: 3158 Mission, San Francisco. Nobunny, King Lollipop, Pookie & The Poodlez, 9 p.m., \$7.
Elbo Room: 647 Valencia, San Francisco. The Legendary Stardust Cowboy, The Sloths, Beachkrieg, DJ Sid Presley, 9 p.m., \$8.

DANCE

Beaux: 2344 Market, San Francisco. "BroMance: A Night Out for the Fellas," 9 p.m., free.
The Cafe: 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: 1190 Folsom, San Francisco. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: 715 Harrison, San Francisco. "Electro Pop Rocks," 18+ dance night, 9 p.m.
The EndUp: 401 Sixth St., San Francisco. "Tainted Techno Trance," 10 p.m.
F8: 1192 Folsom St., San Francisco. "Housepitality," 9 p.m., \$5-\$10.
Harlot: 46 Minna, San Francisco. "Qoöl," 5 p.m.
Infusion Lounge: 124 Ellis, San Francisco. "Indulgence," 10 p.m.
Lexington Club: 3464 19th St., San Francisco. "Friends of Dorothy," w/ DJ Sissyslap, 9 p.m., free.
Lookout: 3600 16th St., San Francisco. "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Rock the Spot," 9 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco. "Burn Down the Disco," w/ DJs Zshy-shy & Melt w/U, Third Wednesday of every month, 9 p.m., free.
Matrix Fillmore: 3138 Fillmore, San Francisco. "Reload," w/ DJ Big Bad Bruce, 10 p.m., free.
Q Bar: 456 Castro, San Francisco. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.
Showdown: 10 Sixth St., San Francisco. "Nokturnal,"

>>

CONCERTS

WEDNESDAY, JAN. 15

Gustavo Lima: 9 p.m., \$87-\$157. The Regency Ballroom, 1290 Sutter, San Francisco, 673-5716.

THURSDAY, JAN. 16

Mary Stallings with Kenny Barron: 7:30 p.m., \$18-\$65. SFJAZZ Center, 205 Franklin St., San Francisco, 866-920-5299.
White Fence: W/ Parquet Courts, CCR Headcleaner, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, San Francisco, 885-0750.

FRIDAY, JAN. 17

The Edwardian World's Faire: 8 p.m., \$40-\$85, edwardianball.com. The Regency Ballroom, 1290 Sutter, San Francisco, 673-5716.
Tommy Emmanuel: W/ Martin Taylor, 7:30 p.m., \$48, www.omniconcerts.com. Palace of Fine Arts, 3301 Lyon, San Francisco, 567-6642.
Foreverland: W/ Wonder Bread 5, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, San Francisco, 474-0365.
Colin Meloy: W/ John Roderick, 9 p.m., \$30-\$42 advance. The Fillmore, 1805 Geary, San Francisco, 346-6000.
Mary Stallings with Eric Reed: 7:30 p.m., \$18-\$65. SFJAZZ Center, 205 Franklin St., San Francisco, 866-920-5299.
Gabrielle Walter-Clay: 9 p.m., \$15. Great American Music Hall, 859 O'Farrell, San Francisco, 885-0750.

SATURDAY, JAN. 18

12th Annual Sleepless Nights: A Tribute to Gram Parsons & Cosmic American Music: Benefit for the SSFUSD Elementary Band Program

with Midnight North (with Grahame Lesh), Red Meat, Sonny & The F*ckaroos, Sweet Chariot, Kelly McFarling, Big Eagle, Sour Flower, Paula Frazer, and more, 9 p.m., \$13. Great American Music Hall, 859 O'Farrell, San Francisco, 885-0750.

The 14th Annual Edwardian Ball: W/ Jill Tracy, Miz Margo, DJ Delachaux, Rosin Coven, Vau de Vire Society, The Clown, more, 8 p.m., \$50-\$100, edwardianball.com. The Regency Ballroom, 1290 Sutter, San Francisco, 673-5716.

Tommy Emmanuel: W/ Martin Taylor, 7:30 p.m., \$48, www.omniconcerts.com. Palace of Fine Arts, 3301 Lyon, San Francisco, 567-6642.

The John Santos Sextet: 7:30 p.m., \$18-\$65. SFJAZZ Center, 205 Franklin St., San Francisco, 866-920-5299.

SUNDAY, JAN. 19

Gungor: 8 p.m., \$19.50-\$40. The Regency Ballroom, 1290 Sutter, San Francisco, 673-5716.

In the Name of Love: 12th Annual Musical Tribute Honoring Dr. Martin Luther King Jr.: W/ Martin Luther, Marcus Shelby Jazz Orchestra, Oakland Interfaith Gospel Choir, Oakland Children's Community Choir, Oakland Jazz Workshops' Performance Ensemble, 7 p.m., \$8-\$23, mlktribute.com. Scottish Rite Theater, 1547 Lakeside, Oakland, 925-798-1300.

Pinback: W/ Deathfix, 9 p.m., \$25. Bimbo's 365 Club, 1025 Columbus, San Francisco, 474-0365.

The John Santos Sextet: 7 p.m., \$18-\$65. SFJAZZ Center, 205 Franklin St., San Francisco, 866-920-5299.

Justin Timberlake: 8 p.m., \$49.50-\$197.53 advance. SAP Center, 525 W. Santa Clara St., San Jose, 408-287-9200.

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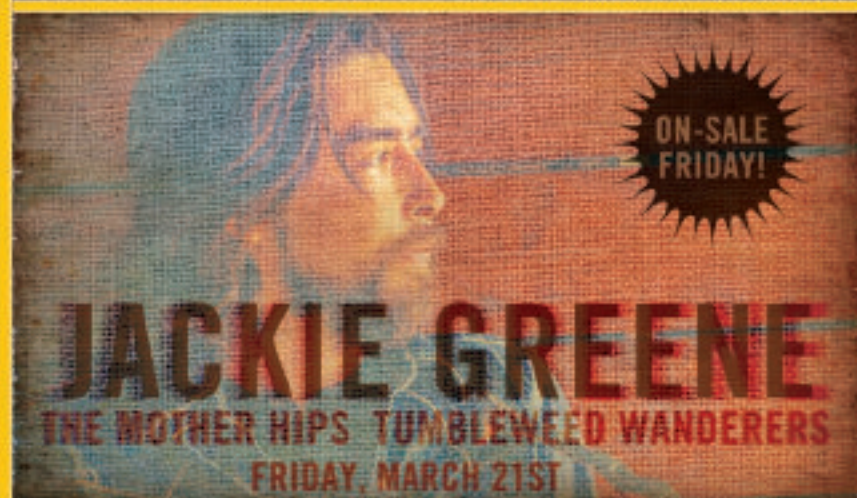
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Monarch: 101 6th St., San Francisco. Justin Martin, Nick Monaco, 10 p.m., \$10 advance.

Q Bar: 456 Castro, San Francisco. "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.

Raven: 1151 Folsom St., San Francisco. "1999," w/ VJ Mark Andrus, 8 p.m., free.

The Tunnel Top: 601 Bush, San Francisco. "Tunneltop," DJs Avalon and Derek ease you into the weekend with a cool and relaxed selection of tunes spun on vinyl, 10 p.m., free.

Underground SF: 424 Haight, San Francisco. "Bubble," 10 p.m., free.

Vessel: 85 Campton, San Francisco. "Base," w/ J.Philip, 10 p.m., \$5-\$10.

HIP-HOP

1015 Folsom: 1015 Folsom St., San Francisco. 2Racks Rap Contest, hosted by Sellassie, 8 p.m., \$20.

Eastside West: 3154 Fillmore, San Francisco. "Throw-

back Thursdays," w/ DJ Madison, 9 p.m., free.

Showdown: 10 Sixth St., San Francisco. "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, Third Thursday of every month, 10 p.m.

Skylark Bar: 3089 16th St., San Francisco. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Acoustic Open Mic, 7 p.m.

Plough & Stars: 116 Clement, San Francisco. Emperor Norton Céilí Band, 9 p.m.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Shawn Colvin, Through 8 p.m., \$45.

JAZZ

Blush! Wine Bar: 476 Castro, San Francisco. Doug Martin's Avatar Ensemble, 7:30 p.m., free.



Chaos In, Chaos Out

CCR HEADCLEANER

With Parquet Courts and White Fence. 8 p.m. Thursday, Jan. 16, at Great American Music Hall. \$16; [slimpsresents.com](#).

It may seem strange, but elation lives in the twisted heart of CCR Headcleaner's brazenly loud and lumbering rock 'n' roll. The band's debut full-length — a dense barrage of woozy Southern riffs and turgid feedback — bares the hopeful title *Lace the Earth with Arms Wide Open*. The album's positive reception and a recent tour with Ty Segall power-trio Fuzz shows that long-struggling CCR Headcleaner is on a career upswing, but the chaos marking the quartet's four-year existence still lingers. Band members detail numerous life crises and trials in its interviews, and always have: When *SF Weekly* first got in touch with them, in 2010, all four members were homeless. But that — and the lack of a proper release — didn't keep them from touring the U.S. for two-and-a-half months. Nowadays, things are looking up. On last year's run with Fuzz, they didn't even need to scout trash bins for food. They did it anyway. **Sam Lefebvre**

Cafe Claude: 7 Claude, San Francisco. Mad & Eddie Duran Trio, 7:30 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, First and Third Thursday of every month, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Stompy Jones, 7:30 p.m., \$10.

Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky,

10 p.m., \$5.

Pachamama Restaurant: 1630 Powell, San Francisco. "Jueves Flamencos," 8 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8 p.m.

Verdi Club: 2424 Mariposa, San Francisco. The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

REGGAE

Pissed Off Pete's: 4528 Mission St., San Francisco. Reggae Thursdays, w/ resident DJ Jah Yzer, 9 p.m., free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Phillippe, 5:30 p.m., free.

Biscuits and Blues: 401 Mason, San Francisco. Syl Johnson, 7:30 & 9:30 p.m., \$20.

Zakiya Harris



Lotta Funkin' People

UNDERCOVER PRESENTS SLY AND THE FAMILY STONE'S STAND!

With Awesome Orchestra Collective, Marcus Shelby, Tumbleweed Wanderers, Bayonics, Con Brio, and more. 8 p.m. Friday, Jan. 17, through Sunday, Jan. 19, at the Independent. \$25-\$30; theindependentsf.com.

What happens when a sprawling cast of local talents — like Marcus Shelby, the Jazz Mafia, and Tumbleweed Wanderers — get together to perform highly original covers of classic albums? You never really know, and that's part of the magic. *Stand!* will be Undercover's eighth reinterpretation of a classic album, and the Sly masterpiece should prove fertile material. This is soulful, funky, engaging music from the peak of the 1960s Bay Area's cosmopolitan optimism. It's also packed with some of Sly's most famous songs: "Everyday People," "I Want to Take You Higher," and "Don't Call Me Nigger, Whitey," among others. Undercover Presents is holding court for three nights at the Independent to give the iconic record a proper tribute, and if it's anything like the group's past projects, you'll hear the music in unexpected new ways. **Ian S. Port**

MUSIC - COCKTAILS - POOL

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With: * **ZIEK MCCARTER & THE REVIVAL BAND** *
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THURSDAY JANUARY 16 2014 \$10 (ADV)
** **SOPHISTAFUNK** **
Combining the vibes of funk with the intensity of hip hop & spoken-word poetry that will leave you gasping for air

FRIDAY JANUARY 17 2014 \$20
** **IKE STUBBLEFIELD QUARTET** **

Feat:
* **EDDIE ROBERTS, JOHN STATEN, & JOE COHEN** *
Plus: * **DJ LOGIC** *

With 50 years in the business and 6 Grammys to his name, Ike Stubblefield has played with Marvin Gaye, Stevie Wonder, Eric Clapton, The Four Tops, Marth Reeves, Jerry Garcia, and more!

SATURDAY JANUARY 18 2014 \$15 (ADV)
(HIP HOP/ JAZZ)

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THURSDAY JANUARY 23 2014 \$5
(ROCK & ROLL)

** **THEM GUNS** **
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FRIDAY JANUARY 24 2014 \$12 (ADV)
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The Saloon: 1232 Grant, San Francisco. Chris Ford, Third Thursday of every month, 4 p.m.; Charles Wheal, 9:30 p.m.

COUNTRY

The Parlor: 2801 Leavenworth, San Francisco. "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7 p.m., free.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco. Sophistafunk, 9:30 p.m., \$10-\$15.

SOUL

Make-Out Room: 3225 22nd St., San Francisco. "Sugar Snap," w/ DJ JZA, Third Thursday of every month, 6 p.m., free; "Soul: It's the Real Thing," 10 p.m., free.

FRIDAY 17

ROCK

Abbey Tavern: 4100 Geary, San Francisco. Hairstrike, 9:30 p.m., free.

Bottom of the Hill: 1233 17th St., San Francisco. The Hundred Days, Cosmic Suckerpunch, Blackout Party, Dogcatcher, 9 p.m., \$10-\$12.

Hemlock Tavern: 1131 Polk, San Francisco. The Criminals, VKTMS, The Rinds, 10 p.m., \$8.

Slim's: 333 11th St., San Francisco. Vela Eyes, The Surgeon Generals, Ghost Parade, Lemme Adams, 8 p.m., \$13.

Thee Parkside: 1600 17th St., San Francisco. Weed-eater, Black Cobra, 9 p.m., \$15.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. Mimosa,

Lee Bannon, Gladkill, Sugarpill, Bogl, DJ Dials, Release, DJ Balance, 10 p.m., \$15-\$17.50 advance.

Audio Discotech: 316 11th St., San Francisco. Teenage Mutants, Human Life, J. Remy, 9:30 p.m., \$10 advance.

Cafe Flore: 2298 Market, San Francisco. "Kinky Beats," w/ DJ Sergio, 10 p.m., free.

The Cafe: 2369 Market, San Francisco. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

The Cellar: 685 Sutter, San Francisco. "F.T.S.: For the Story," 10 p.m.

DNA Lounge: 375 11th St., San Francisco. "So Stoked: Frequency 8," w/ Christopher Lawrence, Klubfiller, Mars, Sausee, Blix Cannon, Saphyre, Angoscia, more, 7 p.m., \$20-\$30.

The EndUp: 401 Sixth St., San Francisco. "Fever," 10 p.m., free before midnight.

The Grand Nightclub: 520 4th St., San Francisco. "We Rock Fridays," 9:30 p.m.

Infusion Lounge: 124 Ellis, San Francisco. "Escape Fridays," 10 p.m., \$20.

Lookout: 3600 16th St., San Francisco. "HYSL," 9 p.m., \$3.

Madrone Art Bar: 500 Divisadero, San Francisco. "That '80s Show," w/ DJs Dave Paul & Jeff Harris, Third Friday of every month, 9 p.m., \$5.

Manor West: 750 Harrison, San Francisco. "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.

MatrixFillmore: 3138 Fillmore, San Francisco. "F-Style Fridays," w/ DJ Jared-F, 9 p.m.

Mighty: 119 Utah, San Francisco. DJ David Harness, 10 p.m., free before midnight with RSVP.

OMG: 43 6th St., San Francisco. "Release," 9 p.m., free before 11 p.m.

Public Works: 161 Erie, San Francisco. Ida Engberg, Ben Seagren, Brian Knarfield, Max Gardner, John Kaberna, in the main room, 9 p.m., \$13-\$20.

Q Bar: 456 Castro, San Francisco. "Pump: Worq It

Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.

Ruby Skye: 420 Mason, San Francisco. Max Graham, 9 p.m., \$20 advance.

Sip Bar & Lounge: 787 Broadway, San Francisco. DJ Marc deVasconcelos, 10 p.m., free.

Slate Bar: 2925 16th St., San Francisco. "Darling Nikki," w/ resident DJs Dr. Sleep, Justin Credible, and Durt, Third Friday of every month, 8 p.m., \$5.

Temple: 540 Howard, San Francisco. Roger Shah, Mitka, John Beaver, Reverse, DJ Tone, DJ Von, 10 p.m., \$15.

Underground SF: 424 Haight, San Francisco. "Bionic," 10 p.m., \$5.

Wish: 1539 Folsom, San Francisco. "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free; "Depth," w/ resident DJs Sharon Buck & Greg Yuen, Third Friday of every month, 10 p.m., free.

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HIP-HOP

EZ5: 682 Commercial, San Francisco. "Decompression," Fridays, 5-9 p.m.

John Collins: 138 Minna, San Francisco. "Juicy," w/ DJ Ry Toast, Third Friday of every month, 10 p.m., \$5 (free before 11 p.m.).

Mezzanine: 444 Jessie, San Francisco. DJ Drama, DJ Amen, DJ Sean G, 9 p.m., \$15-\$20.

Showdown: 10 Sixth St., San Francisco. "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," w/ resident DJs Boom Bostic, Inkfat, and Hay Hay, Third Friday of every month, 10 p.m.

ACOUSTIC

Mercury Cafe: 201 Octavia, San Francisco. Toshio Hirano, Third Friday of every month, 7:30 p.m., free, all ages.

Plough & Stars: 116 Clement, San Francisco. "Bluegrass Bonanza," Third Friday of every month, 9 p.m., \$6-\$10.

The Sports Basement: 610 Old Mason, San Francisco. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Jazz at the Atlas, 7:30 p.m., free.

Beach Chalet Brewery & Restaurant: 1000 Great Highway, San Francisco. Johnny Smith, 8 p.m., free.

Bird & Beckett: 653 Chenery, San Francisco. The Third Quartet, Third Friday of every month, 5:30 p.m., free.

Boom Boom Room: 1601 Fillmore, San Francisco. Ike Stubblefield Quartet, 9:30 p.m., \$20 advance.

Cafe Claude: 7 Claude, San Francisco. Jerry Oakley Trio, 7:30 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.

The Palace Hotel: 2 New Montgomery, San Francisco. The Klipptones, 8 p.m., free.

Red Poppy Art House: 2698 Folsom, San Francisco. Emily Asher's Garden Party, 7:30 p.m., \$15-\$20.

Revolution Cafe: 3248 22nd St., San Francisco. Emily Anne's Delights, Third Friday of every month, 8:45 p.m., free/donation.

Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Trio, 7 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. David Jeffrey Jazz Fourtet, 9 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., \$10.

Zingari: 501 Post, San Francisco. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Asiento: 2730 21st St., San Francisco. "Kulcha Latino," w/ resident selectors Stepwise, Ras Rican, and El Kool Kyle, Third Friday of every month, 9 p.m., free.

Bissap Baobab: 3372 19th St., San Francisco. Qumbia Orew, Third Friday of every month, 8 p.m.; "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Cafe Cocomo: 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

Cat Club: 1190 Folsom, San Francisco. "Gigante Temblor," w/ DJs Kidd Sysko & Tori, 10 p.m., \$5.

The Chapel: 777 Valencia St., San Francisco. Sila, Lagos Roots, Non Stop Bhangra DJs, 9 p.m., \$17-\$19.

Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

REGGAE

Gestalt Haus: 3159 16th St., San Francisco. "Music Like Dirt," 7:30 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Syl Johnson, 7:30 & 10 p.m., \$22.

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<p>Sun, Jan 26 Bossa Nova, Tropicalia, Batucadas guitarist & singer PEDRO SÁ MORAES</p>	<p>Tue, Jan 21 - Goin' To The Delta Pre-Release Party KIM SIMMONDS AND SAVOY BROWN</p>
<p>Mon, Jan 27 SF Sketchfest Presents: WHEELS OFF: THE RHETT MILLER SHOW</p>	<p>Wed, Jan 22 - CD Release with very special guests TONY SAUNDERS</p>
<p>Tue, Jan 28 CHRISTIAN PEPIN A Tour of Latin America With Special Guest Flamenco Vocalist Kina Mendez</p>	 <p>Thu-Fri, Jan 23-24 RAHSAAN PATTERSON</p>
<p>Wed, Jan 29 Refreshing mix of international musicians and traditions FREDDY CLARKE & WOBBLY WORLD Journey to Freedom</p>	 <p>Sat, Jan 25 Actor, Comedian & the Weasel PAULY SHORE</p>
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Lou's Fish Shack: 300 Jefferson St., San Francisco. Eldon Brown, 6 p.m.

The Saloon: 1232 Grant, San Francisco. West Coast Blues Revue, 4 p.m.; Henry Oden, 9:30 p.m.

FUNK

Amnesia: 853 Valencia, San Francisco. "Hella Tight," w/ resident DJs Vinnie Esparza, Jonny Deeper, & Asti Spumanti, Third Friday of every month, 10 p.m., \$5.

Make-Out Room: 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

The Independent: 628 Divisadero, San Francisco. UnderCover Presents Sly & The Family Stone's *Stand!*, w/ guest music director David Möschler, Jan. 17-19, 8 p.m., \$25-\$30.

The Knockout: 3223 Mission, San Francisco. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, and friends, Third Friday of every month, 10 p.m., \$5.

The Royal Cuckoo: 3202 Mission, San Francisco. Freddie Hughes & Chris Burns, 7:30 p.m., free.

SATURDAY 18

ROCK

Bender's: 806 S. Van Ness, San Francisco. Flexx Bronco, Antique Scream, 10 p.m., \$5.

Bottom of the Hill: 1233 17th St., San Francisco. Crooks on Tape, Fever the Ghost, Carta, 9:30 p.m., \$10-\$12.

The Chapel: 777 Valencia St., San Francisco. Toy, Cellar Doors, Wymond Miles, 9 p.m., \$12-\$15.

DANCE

Amnesia: 853 Valencia, San Francisco. "Pance Darty," w/ Jjaaxnnn & Duke, Third Saturday of every month, 9 p.m., \$7.

Cafe Flore: 2298 Market, San Francisco. "Bistro-theque," w/ DJ Ken Vulsion, 8 p.m., free.

Cat Club: 1190 Folsom, San Francisco. "New Wave City: Depeche Mode Night," w/ DJ Shindog, Tomas Diablo, Andy T, Fem Mystique, 9 p.m., \$7-\$12.

DNA Lounge: 375 11th St., San Francisco. "Bootie

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S.F.," 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., San Francisco. "The Show," w/ Ben Seagren, Dean Samaras, and guests (starts 2 a.m. Sunday morning), Third Saturday of every month.

Infusion Lounge: 124 Ellis, San Francisco. "Social Addiction," Third Saturday of every month, 10 p.m., \$20.

Lexington Club: 3464 19th St., San Francisco. "S.O.S.," w/ DJ Andre, 9 p.m., free.

Lookout: 3600 16th St., San Francisco. "Bounce!," 9 p.m., \$3.

Madrone Art Bar: 500 Divisadero, San Francisco. "Fringe," w/ DJs Blondie K & subOctave, Third Saturday of every month, 9 p.m., \$5 (free before 10 p.m.).

Mighty: 119 Utah, San Francisco. "Eighth Annual Icebreakers Ball," w/ DJ Icey, Zach Moore, Motion Potion, Matt Haze, Phleck, U9lift, Professor Bang, more, 10 p.m., \$15-\$20.

Milk Bar: 1840 Haight, San Francisco. "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," w/ DJ Mario Muse & guests, Third Saturday of every month, 9 p.m.

Monarch: 101 6th St., San Francisco. "Sound Department 009," w/ Stimming, DJ M3, Martin Aquino, Nick Williams, 9 p.m., \$10-\$25.

Powerhouse: 1347 Folsom, San Francisco. "Beatpig," Third Saturday of every month, 9 p.m.

Public Works: 161 Erie, San Francisco. "Icee Hot: 4-Year Anniversary," w/ Levon Vincent, Joey Anderson, Floating Points, Jason Kendig, Jackie House, Ghosts on Tape, Low Limit, Shawn Reynaldo, DJ Will, 9 p.m., \$15 advance.

Ruby Skye: 420 Mason, San Francisco. Sick Individuals, Donald Glaude, 9 p.m., \$20 advance.

Slate Bar: 2925 16th St., San Francisco. "Smiths Night S.F.," w/ The Certain People Crew, Third Saturday of every month, 10 p.m., \$5.

Slide: 430 Mason, San Francisco. "Luminous," w/ DJ Zhaldee, Third Saturday of every month, 9 p.m.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. "Requiem," w/ DJs Xiola, Calexica, and Callum McGowan, 9:30 p.m., \$6.

Temple: 540 Howard, San Francisco. "Crush," 10 p.m., \$20.

Vessel: 85 Campton, San Francisco. Tristan Garner, Tommy Beringer, 10 p.m., \$10-\$30.

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TUE 1/21	LISA KINDRED

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HIP-HOP

111 Minna Gallery: 111 Minna St., San Francisco. "Shine," Third Saturday of every month, 10 p.m.

Boom Boom Room: 1601 Fillmore, San Francisco. Alphabet Soup with DJ Logic, 9:30 p.m., \$15 advance.

Hemlock Tavern: 1131 Polk, San Francisco. Schaffer the Darklord, Adam WarRock, Tribe One, Dual Core, 9 p.m., \$10.

John Colins: 138 Minna, San Francisco. "The Bump," w/ The Whooligan, Third Saturday of every month, 10 p.m., free.

The Knockout: 3223 Mission, San Francisco. "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, Third Saturday of every month, 10 p.m., \$5.

Showdown: 10 Sixth St., San Francisco. "Purple," w/ resident DJs ChaunceyCC & Party Pablo, Third Saturday of every month, 10 p.m.

Skylark Bar: 3089 16th St., San Francisco. "Night Swim," w/ resident DJ Mackswell, Third Saturday of every month, 10 p.m.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

JAZZ

Cafe Claude: 7 Claude, San Francisco. The Monroe Trio, 7:30 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Trio, 7 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., San Francisco. "Pura," 9 p.m., \$20.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Croatian American Cultural Center: 60 Onondaga, San Francisco. Táncház: Hungarian Dance House, 3 p.m., free.

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The Emerald Tablet: 80 Fresno St., San Francisco. Howard Alden & Almir Côrtes, 8 p.m., \$15 suggested donation.

Make-Out Room: 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.

Pachamama Restaurant: 1630 Powell, San Francisco. Eddy Navia & Pachamama Band, 8 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco. Go Van Gogh, Third Saturday of every month, 9 p.m., free/donation.

Space 550: 550 Barnevel, San Francisco. "Club Fuego," 9:30 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Syl Johnson, 7:30 & 10 p.m., \$22.

Lou's Fish Shack: 300 Jefferson St., San Francisco. Jim Moore & Funktional Soul, 6 p.m.

The Saloon: 1232 Grant, San Francisco. Tony Perez & Second Hand Smoke, Third Saturday of every month, 4 p.m.; Curtis Lawson, 9:30 p.m.

St. Cyprian's Episcopal Church: 2097 Turk, San Francisco. David Jacobs-Strain, Rev Rabia, 8 p.m., \$17-\$20.

COUNTRY

Slim's: 333 11th St., San Francisco. Randy Rogers Band, Wade Bowen, 9 p.m., \$16.

EXPERIMENTAL

Verba Buena Center for the Arts: 701 Mission, San Francisco. Dohee Lee: Winter Ritual - Mago, noon, free.

SOUL

Elbo Room: 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, Third Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).

The Independent: 628 Divisadero, San Francisco.

UnderCover Presents Sly & The Family Stone's *Stand!*, w/ guest music director David Möschler, Jan. 17-19, 8 p.m., \$25-\$30.

SUNDAY 19

ROCK

Thee Parkside: 1600 17th St., San Francisco. Bobby Joe Ebola & The Children MacNuggits, The Haymarket Squares, The Crux, 8 p.m., \$8.

DANCE

Beaux: 2344 Market, San Francisco. "Full of Grace: A Weekly House Music Playground," 9 p.m., free.

The Cellar: 685 Sutter, San Francisco. "Replay Sundays," 9 p.m., free.

The Edge: 4149 18th St., San Francisco. "'80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: 647 Valencia, San Francisco. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9 p.m., \$6 (free before 9:30 p.m.).

The EndUp: 401 Sixth St., San Francisco. "T.Dance," 6 a.m.-6 p.m.; "Sunday Sessions," 8 p.m.

F8: 1192 Folsom St., San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8 p.m., \$2.

MatrixFillmore: 3138 Fillmore, San Francisco. "Bounce," w/ DJ Just, 10 p.m.

Otis: 25 Maiden, San Francisco. "What's the Werd?," w/ resident DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).

The Parlor: 2801 Leavenworth, San Francisco. DJ Marc deVasconcelos, 10 p.m., free.

Q Bar: 456 Castro, San Francisco. "Gigante," 8 p.m., free.

Ruby Skye: 420 Mason, San Francisco. "Hero," w/ DJs Moto Blanco & Manny Lehman, 6 p.m., \$25 advance.

Slate Bar: 2925 16th St., San Francisco. "She Said... A Queer Affair," Third Sunday of every month, 4 p.m., \$3-\$5.

Temple: 540 Howard, San Francisco. "Sunset Arcade," 18+ dance party & game night, 9 p.m., \$10.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

Slim's: 333 11th St., San Francisco. Hopsin, DJ Hoppa, Dizzy Wright, 8 p.m., \$21-\$24.

ACOUSTIC

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco. "Spike's Mic Night," Sundays, 4-8 p.m., free.

The Rite Spot Cafe: 2099 Folsom, San Francisco. Conspiracy of Beards, Peter Whitehead, Volunteer Plum, 8 p.m., free.

St. Luke's Episcopal Church: 1755 Clay, San Francisco. "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco. "Sunday Sessions," 10 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco. Jazz Revolution, 4 p.m., free/donation.

The Riptide: 3639 Taraval, San Francisco. The Cotton-tails, Third Sunday of every month, 7:30 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.

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ANDROID

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Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 6:30 p.m., free.

Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30 p.m.

BLUES

Amnesia: 853 Valencia, San Francisco. HowellDevine, Third Sunday of every month, 8:30 p.m., \$7-\$10.

Biscuits and Blues: 401 Mason, San Francisco. The Brat Pack, 7:30 & 9:30 p.m., \$15.

Lou's Fish Shack: 300 Jefferson St., San Francisco. Nat Bolden, 4 p.m.

The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.; Silvia C, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8 p.m., free.

Swig: 571 Geary, San Francisco. Sunday Blues Jam

with Ed Ivey, 9 p.m.

FUNK

Pier 23 Cafe: Pier 23, San Francisco. Hot Pocket, Third Sunday of every month, 4 p.m., \$5.

SOUL

Delirium Cocktails: 3139 16th St., San Francisco. "Heart & Soul," w/ DJ Lovely Lesage, 10 p.m., free.

The Independent: 628 Divisadero, San Francisco. UnderCover Presents Sly & The Family Stone's *Stand!*, w/ guest music director David Möschler, Jan. 17-19, 8 p.m., \$25-\$30.

MONDAY 20

ROCK

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Bathing Culture, La Luz, 8 p.m., \$12.

Elbo Room: 647 Valencia, San Francisco. "Americalia," w/ Mark Matos & guests, 9 p.m. continues through Jan. 27, \$7.

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

The Knockout: 3223 Mission, San Francisco. "Disorder," w/ Bright Future, Manics, Percy's Music, plus DJs Nickie, Brynna Ashley, and James David, 9 p.m., \$5.

Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

Underground SF: 424 Haight, San Francisco. "Violetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Windy Hill, Third Monday of every month, 9 p.m., free.

The Chieftain: 198 Fifth St., San Francisco. The Wren-boys, 7 p.m., free.

Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation.

Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco. "Sad Bastard Club," Third Monday of every month, 7:30 p.m., free.

Osteria: 3277 Sacramento, San Francisco. "Acoustic Bistro," 7 p.m., free.

The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Cafe Divine: 1600 Stockton, San Francisco. Rob Reich, First and Third Monday of every month, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8 p.m.

The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

BLUES

The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30 p.m.

COUNTRY

Make-Out Room: 3225 22nd St., San Francisco. "Whiskey River," w/ DJ Handlebars & Pretty Ricky, Third Monday of every month, 10 p.m., free.

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 21

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Max Bemis, Matt Pryor, Perma, Merriment, Allison Weiss, 7:30 p.m., \$14-\$17.

The Knockout: 3223 Mission, San Francisco. High Anxiety, Butt Problems, Apogee Sound Club, DJ Fred Thrillhouse, 9:30 p.m., \$6.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco.

"High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Monarch: 101 6th St., San Francisco. "Soundpieces," 10 p.m., free-\$10.

Otis: 25 Maiden, San Francisco. "Vibe," w/ Binkadink, Third Tuesday of every month, 6 p.m., free.

Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

Wish: 1539 Folsom, San Francisco. "Tight," w/ resident DJs Michael May & Lito, 8 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Farallons, 9:15 p.m. Starts . continues through Jan. 28, \$7.

Bazaar Cafe: 5927 California, San Francisco. Song-writer in Residence: Tom Rhodes, 7 p.m. continues through Jan. 28.

Plough & Stars: 116 Clement, San Francisco. Seisiún with Autumn Rhodes & Pat O'Donnell, 9 p.m.

JAZZ

Beach Chalet Brewery & Restaurant: 1000 Great Highway, San Francisco. Gerry Grosz Jazz Jam, 7 p.m.

Blush! Wine Bar: 476 Castro, San Francisco. Kally Price & Rob Reich, 7 p.m., free.

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Cafe Divine: 1600 Stockton, San Francisco. Chris Amberger, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Revolution Cafe: 3248 22nd St., San Francisco. West Side Jazz Club, 5 p.m., free; Panique, Third Tuesday of every month, 8:30 p.m., free/donation.

Tupelo: 1337 Green St., San Francisco. Mal Sharpe's Big Money in Jazz Band, 6 p.m.

Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Descarga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12.

The Cosmo Bar & Lounge: 440 Broadway, San Francisco. "Conga Tuesdays," 8 p.m., \$7-\$10.

Elbo Room: 647 Valencia, San Francisco. "Porretal," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9 p.m., \$7.

F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Daniel Castro, 7:30 & 9:30 p.m., \$15.

The Saloon: 1232 Grant, San Francisco. Lisa Kindred, Third Tuesday of every month, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. sfSoundSalonSeries, w/ George Cremaschi, Katherine Young, and sfSoundGroup, 7:49 p.m., \$7-\$10.

FUNK

Madrone Art Bar: 500 Divisadero, San Francisco. "Boogaloo Tuesday," w/ Oscar Myers & Steppin', 9:30 p.m., free.

SOUL

Make-Out Room: 3225 22nd St., San Francisco. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free.

By Dan Savage

My friend is in her late 20s and married, and she has two little kids. Her husband had a rough childhood and has some issues. Since their most recent child was conceived, they have not had sex. He says he believes there is a difference between a lover and a mother, and he refuses to have sex with his wife now because he thinks of her as a mother to their children and not as a lover. She is struggling with this and doesn't know what to do. Any advice?

Miserable Undersexed Mom

My advice? Don't make babies with crazy people. But if your friend doesn't have access to a time machine — or if she does but she's attached to her children — she should inform her husband that she didn't sign up for a sexless marriage. So he'll need to get his ass to a therapist and get over this new mother-of-my-children hang-up. (Why didn't he have this problem after the birth of his first child?) If counseling doesn't do the trick, MUM, your friend should tell her husband that the mother of his children intends to find a guy who will fuck her, a divorce attorney, or a divorce attorney who will fuck her.

I had an odd bit of awkwardness over the holidays. One of my wife's nephews recently came out as gay, which is no problem at all for us, but it created friction in his immediate family. We were at a big extended-family dinner together, and after we sat down, I made a point of smiling warmly in his direction to let him know that my wife and I were allies. He responded with the Hot Steamy Eye-Fuck. And not just once: Every time I looked at that end of the table, I got the HSEF. Mind you, he's a recently-out-of-the-closet 19-year-old and I'm a 42-year-old straight guy who's married to his aunt. Maybe he was bored or perhaps trying to cause trouble. Is there a look that says, "I'm not interested," or better yet, "Knock it the fuck off"? We haven't seen him since, but we will run into him again eventually and want to be supportive without encouraging bad behavior.

Unnerving Nephew Crosses Line

The next time you want to tell a horny 19-year-old gay relative that you're an ally, UNCL, use your words, e.g., "If you need someone in your corner, kiddo, you can count on us." Because a warm smile from an uncle is likely to be misinterpreted as an invitation to fuck your (closeted-and-dying-for-cock) uncle or fuck with your (well-meaning-but-patronizing) uncle. Likewise, the best way to communicate "knock it off" is by using your words, not your eyes.

I'm a 33-year-old straight woman, married for 10-plus years to an awesome guy. We have a great relationship. Our sex life wasn't always super. At first, he didn't want much sex and had a lot of inhibitions. But I've worked hard at bringing him out of his shell, and he has willingly tried several toys and playful games, and the last few years have been great. The problem is his most recent revelation. He told me he's interested in being dominated. By me. I asked him if it was mostly a visual thing or if he liked the idea of actually being dominated by a woman. He said it was both. I am so uncomfortable with this idea. He has always been somewhat passive in bed. I assumed that it's because he was shy and embarrassed about sex (which he was), but now I think maybe it's more than that. The problem with his passivity is that it totally kills my mood. I don't want to crack a whip (metaphorically or literally) and tell him what to do.

The thought grosses me out. How can I give him what he wants here?

Dame Not Domme

By sending him to see a pro-domme, DND. You dominate him by ordering him to submit to her, she cracks the literal whip and then orders him to show his gratitude to you — and his submission to you both — by going home and vanilla'ing the shit out of you afterward.

I am a 25-year-old woman and just started dating a great new guy. My problem is that I am concerned he might be gay. I tend to be more conservative, and although I have slept over, I banned anything below the belt. He "petted" me over the underwear, and then I did the same to him. I also went under his underwear and rubbed my hand around his penis without actually touching it. When I have done this to other guys, they tended to go crazy — writhing, panting, and begging. But this elicited no reaction from him, though he was already hard. Am I reading too much into this? I know everyone is different, but something about this threw me off. I would like to think that this is the 21st century, and if he were gay, he would just be gay, but I know that's not always true. Is there any way I can figure this out?

Guessing About Yearnings

How on earth do you stick your hand in a guy's underpants — how do you go under a guy's underwear — without actually touching the guy's cock? Anyway, your new boyfriend did have a physical reaction when you were fooling around: His dick got hard. He didn't have the same over-the-top reaction to your bizarre moves that other guys had in the past, GAY, but getting an erection when a girl sticks her hand in your underpants is a pretty good indication that a guy isn't gay. It's also possible that he wanted to pant, writhe, and beg, but he restrained himself because you had banned "anything below the belt" and your great new boyfriend didn't want you to feel pressured to go further than you were comfortable with.

My wonderful boyfriend and I have been in a monogamous relationship for five years. We're both GGG, and we have had a few threesomes involving women, a fantasy both of us shared. My biggest fantasy, however, is to be with two men. I've brought it up with my BF, but he just doesn't find men attractive and isn't into it. Now a former fling of mine (male) told me that he finds my BF attractive and would love to be with both of us. The two sexiest men I've ever known together with me would be an absolute wet dream come true! I feel like my BF is a little nervous about being with another man because (a) he has performance anxiety and/or (b) he's not comfortable exploring his sexuality (he grew up in a small town and was teased a lot about being gay because he was in theater). If he could get past his insecurities, I feel like he might enjoy himself. Should I just give up this dream?

Wishes He Were A Little Bi

Your boyfriend isn't bi, WHWALB, he's not even heteroflexible, and he's made it clear that he's turned off by the idea of a threesome with another male. Even if you could talk him into it, arranging a threesome with a dude who has expressed a sexual interest in your boyfriend would be disrespectful and potentially disastrous. Drop it.

Dan speaks with *New York Times* columnist Seth Stephens-Davidowitz on the true demographics of gays in the US: savagelovecast.com.

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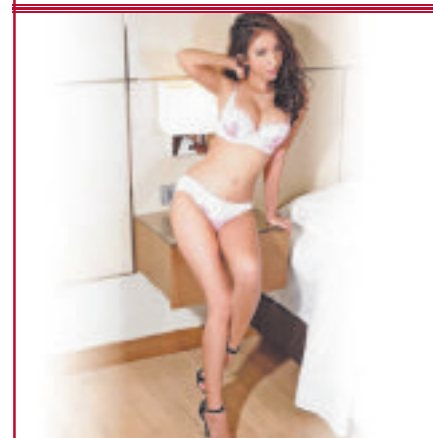


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